MOTION PICTURE

EXHIBITOR

ANNUAL

THEATRE CATALOG

EDITION

EQUIPMENT ENCYCLOPEDIA and BUYERS GUIDE

1961

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APRIL 12, 1961

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1961

EDITORIAL FOREWORD

Despite theatre operating costs that continued to rise and increased competition from other entertainment media, attendance at motion picture theatres continues to firm. Not even the advent of the first large scale test of pay-tv by Telemeter in Canada could dampen theatre spirits. Indeed, it was reported that theatre receipts were suffering not at all from the new competitor. It is to be hoped that the same happy story will be told when the U.S. gets its first pay-tv test in Hartford, Conn.

As exhibitors regained confidence in the future of their industry, they displayed it by increased activity in new theatre building and major remodeling projects all over the country. The new theatres were located in a large measure in shopping centers, reflecting the trend of all industry to go where the population boom was taking place. Department stores were moving branches into suburban shopping areas, and enterprising exhibitors were not far behind.

The ever-booming drive-in business was expanding as well, not only via the building of new units but also through increasing the car capacities of existing outdoor showplaces.

In both indoor and outdoor construction, the watchword was comfort and convenience. If the past had any lesson to teach theatre men, it was that the theatre must offer patrons all the comforts they could find in their living room, along with the joy and excitement of a night on the town. Seats were larger and more comfortable, sight lines were improved, and new projection techniques were providing picture and sound of a brightness and clarity never before known.

As in most other industries, forward thinking men in exhibition were realizing that in an ever-smaller world, we had as much to learn from others as we had to teach them. Time and distance have ceased to be significant barriers to communication between nations, the best ideas of many lands were available to all. Travelers in all fields were returning from business and pleasure trips abroad with new ideas that they could incorporate into their own homes and businesses, and theatrical exhibition was no exception.

In many foreign countries, the supremacy of theatre entertainment was still unchallenged by tv, and new ideas in decor and theatre design were leading an entertainment hungry world in new and exciting direction. As communication with other lands raised the standard of living in certain areas, the local theatre took on added importance. Many such foreign motifs found ready application in this country adding new flavor to our own theatres' design and furnishings.

So exhibition all over the world can find reason to face an uncertain future with hope and confidence. In the world of motion picture entertainment and motion picture exhibition, it truly can be said that we live in "One World." This is something that the editors of **THEATRE CATALOG** know full well. Through the years, much of the attention focussed on this publication has come from abroad. We tend to take our films and theatres for granted in this country. Not so in other lands, where the budding film and theatre industries hungered for the information and ideas perfected here.

At last we have come full circle. Now we can learn from those who in the past learned from us. On these pages will be found some of the finest thinking in theatre construction, decor, and design from experts both here and abroad. As new nations emerge from international chaos, it is certain that one of their first efforts will be to establish a motion picture and theatre industry of their own. This vital medium of education and entertainment is as universal as the air we breathe.

Rest assured that in years to come, these lands, too, will have much to teach us.

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Annual

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TABLE OF CONTENTS

CONSTRUCTION AND INTERIOR

MALL THEATRE EXAMPLE OF SHOPPING CENTER TREND 4-5

New Moss Circuit Addition Adds Lustre And Beauty To New Jersey Shopping Center

PICTORIAL REVIEW OF RECENT CONSTRUCTION 6-22

MADISON, Detroit, Michigan
DENHAM, Denver, Colorado
MANN, Minneapolis, Minnesota
HILLENDALE, Baltimore, Maryland
BRONXVILLE, Bronxville, New York
PALACE, Albany, New York
ODEON, Hemel, Hempstead, England
GRAND, Columbus, Ohio
CHELSEA, Melbourne, Australia
MIRACLE MILE, Pontiac, Michigan

THE IMPORTANCE OF ACOUSTICS ..... *E. S. Graybill* 24

The Influence of Design On Indoor Theatre Acoustics

ADVANTAGES OF FIRE PROTECTED WOOD 27

Specially Treated Wood Is Functional, Adds Beauty and Is Fire Retardant

REVIEW OF THEATRE SEATING 28

The New Theatre Chairs Offer Comfort, Ruggedness And Beauty In Theatre Decor

INVITING FRONTS LURE PATRONS 32

A Pictorial Presentation Of Outstanding Theatre Fronts That Emphasize Patron Appeal

DRIVE-IN THEATRES

"KARTING" AT THE DRIVE-IN ..... *E. D. Walker* 35

Miniature Cars Offer Drive-Ins Opportunity To Cater To Small Fry and Increase Profits

NEW DIMENSIONS IN D-I PLAYGROUND PLANNING *Frank Caplan* 37

Providing A Recreation and Entertainment Plan Is A Necessary Requirement In Today's Drive-In Operation.

SURVEY OF DRIVE-IN SPEAKERS 39

Manufacturers Overcome Problems of In-Car Speakers Exposure To Weather and Climate

GROUND CARE VITAL TO DRIVE-INS 42

Discussing Landscape Problems At Drive-Ins And Proper Procedures To Control Them

PROJECTION AND SOUND

NEW ARC MIRRORS FOR BRIGHTER PROJECTION *Arthur J. Hatch* 46

A Discussion Of The Strong TufCold Mirrors To Reduce Picture Blurring And Heat Damage

CENTURY'S ALL TRANSISTORIZED SOUND SYSTEMS *Larry Davee* 52

A Complete Presentation Of Transistors And Transistorized Sound Systems For Theatres

ASHCRAFT PROJECTION LAMPS ..... *Clarence S. Ashcraft* 58

Presenting Two New Type Projection Lamps, The "Cinex 35" and "Cinex 35/70 Special"

EXTRA PROFITS

THEATRE REFRESHMENT SURVEY 63

Revealing National Averages On Refreshment Sales At Indoor and Drive-In Theatres

NEW REFRESHMENT PRODUCTS 74

Some New Products That Offer Theatremen Opportunity For Extra Revenue

MANAGEMENT, PRODUCTS AND SUPPLIERS

REFRESHMENT EQUIPMENT SUPPLIERS 76

Listing The Leading Companies In The Field As Sources Of Refreshment Equipment and Supplies

THEATRE EQUIPMENT MANUFACTURERS 78

A Complete Market Guide To Filling Physical Equipment Needs Of Theatres

THEATRE SUPPLY DEALERS OF THE UNITED STATES .. 83

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

SUPPLY DEALERS OF THE DOMINION OF CANADA 85

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

SUPPLY DEALERS OF THE REST OF THE WORLD 86

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

Mall Brightens N. J. Shopping Center

Newest Moss Circuit Addition Strikingly Modern Example Of Growing Theatre Location Trend

The Mall, the 10th and newest theatre in the B. S. Moss circuit, opened last summer at the Bergen Mall shopping center, Paramus, N.J.

The strikingly modern exterior of the house is done in pale blue terra cotta. The interior of the foyer and the box office are set off in crisp sparkling shades of blue and white mosaic tile.

Two stainless steel-covered posts support the tastefully simple marquee which is also covered in stainless steel. Atop the marquee, the channel sign bearing the theatre's name in blue galvaneal with white plastic facing is illuminated by white neon lighting.

Illuminated aluminum display frames feature current and future promotion posters.

To the left of the theatre entrance a large expanse of curtained window announces the Mall's unique Cafe Espresso Lounge.

LOBBY

The main lobby of the theatre has high ceilings covered with Armstrong acoustical fiberglass and features two imposing brass chandeliers which augment the recessed lighting.

The glass area above the entrance doors plays light on the specially designed carpet of red and orange with black swirling feathers.

Part of the lobby entrance floor, including the area near the vending machines, is covered with Amtico celestial vinyl mosiac tile in compatible shades of white, gold, red and blue. The blue and white mosaic tile scheme used on the exterior of the theatre is carried into the lobby by way of the box office (the interior of which is also done in the blue and white mosaic) and an impressive planter wall. Another planter over the entrance doors contains 12 types of tropical plants.

One wall of the lobby, covered with a deep toned gold texture fabric, makes a handsome backdrop for a modern sofa covered in brilliant orange.

The remaining walls of the lobby are covered in a neutral tweed pattern which enhances the effect of the other lobby seats, upholstered in electric blue.

The mens' lounge is located at the rear of the lobby under a carpeted stairway which leads to the manager's office. The ladies' lounge is located directly opposite.

The entrance to the Cafe Espresso lounge is located off the main lobby. The mosaic tile motif of the lobby is continued into the lounge area where touches of red and orange have been added to the floor.

Seating is handled by a corner arrangement of sleek low sofas covered in a tawny tan fabric and a long banquette flanked by sleek, walnut topped tables, which add to the comfort of the room.

The interesting use of three large round Ottomans covered in rich ox-blood fabric permits additional and flexible seating.

A serigraph by the French artist Lurcat titled "La Table" is bold in color and festive in spirit and dominates the main wall of this intimate lounge area.

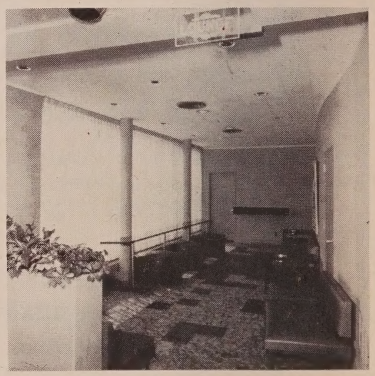
Light filtering through the eggshell Colby fiberglass curtains covering the large window wall heightens the intimacy of this room.

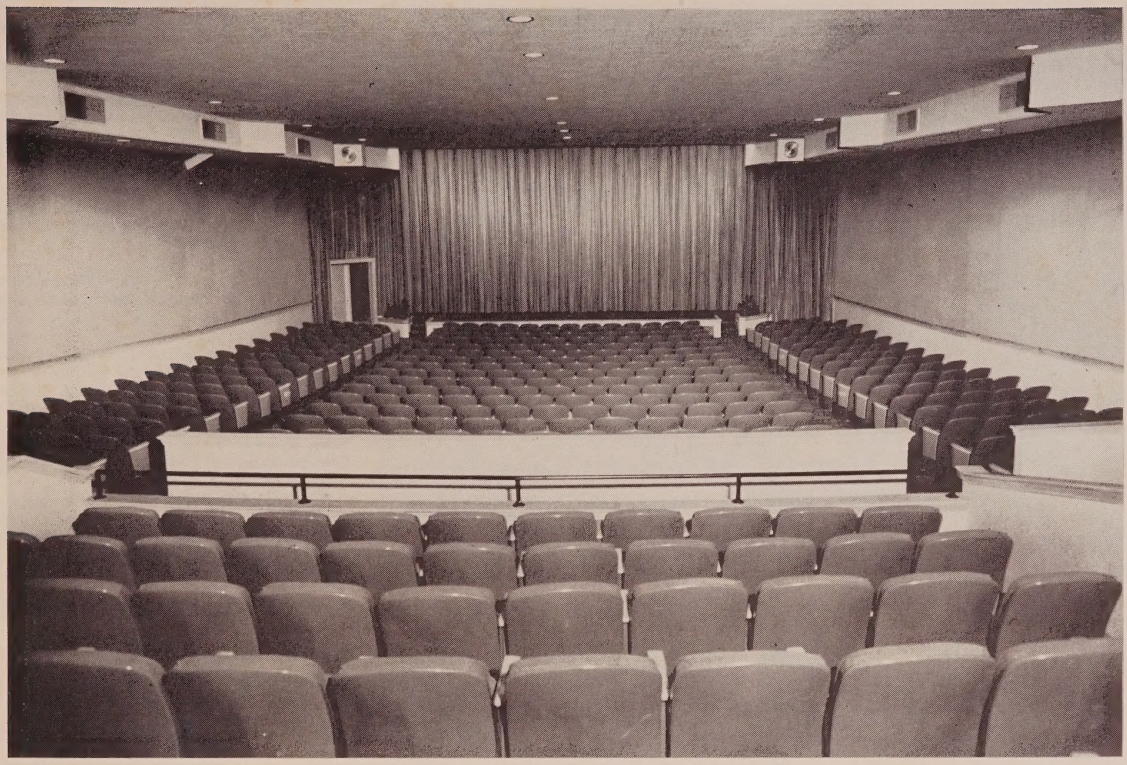
A planter box divides the Cafe Espresso Lounge and the main lobby.

AUDITORIUM

The auditorium proper is outfitted with 550 International seats covered in bright red nylon. The ceiling of the auditorium is done in Armstrong acoustical fiberglass.

A novel feature of the auditorium is the smoking lounge which is located, slightly elevated, in the orchestra section. The walls of the auditorium are covered in gold Monterey fabric and are handsomely offset by the bright red and gold stage curtain. The aisles and the rear of the orchestra floor are covered with the same carpeting used in the main lobby.



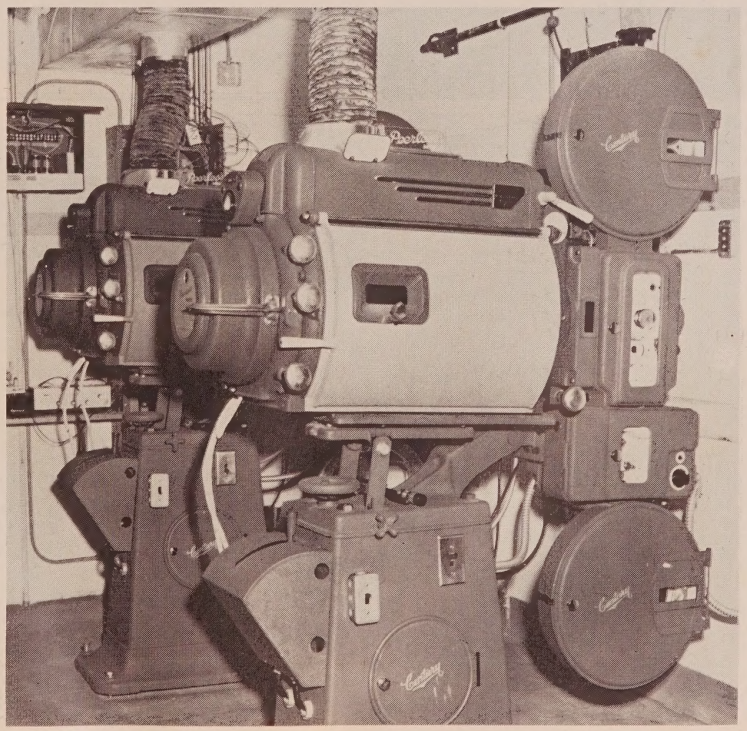


Both the auditorium wall covering and stage curtain were supplied by the Art Craft Theatre Equipment Co., New York City. The screen is a Technikote XR-171 and measures 14 x 33 feet.

BOOTH

The projection booth utilizes Century Model H Cinemascope projectors, magazines and heavy duty pedestals to obtain its 105 ft. throw.

The booth also boasts such other equipment as a Century Model JTR-100 Transistorized Sound System with emergency amplification; DC exciter supply; electronic switching and an Altec "Voice of the Theatre" A7 speaker system. Additional equipment includes Peerless Magnarc lamphouses; Ashcraft selenium rectifiers; Bausch & Lomb Cinephor lenses, for Cinemascope and wide screen; Neumade and Goldberg film handling equipment and a public address and music system specially designed by Joe Hornstein, Inc.

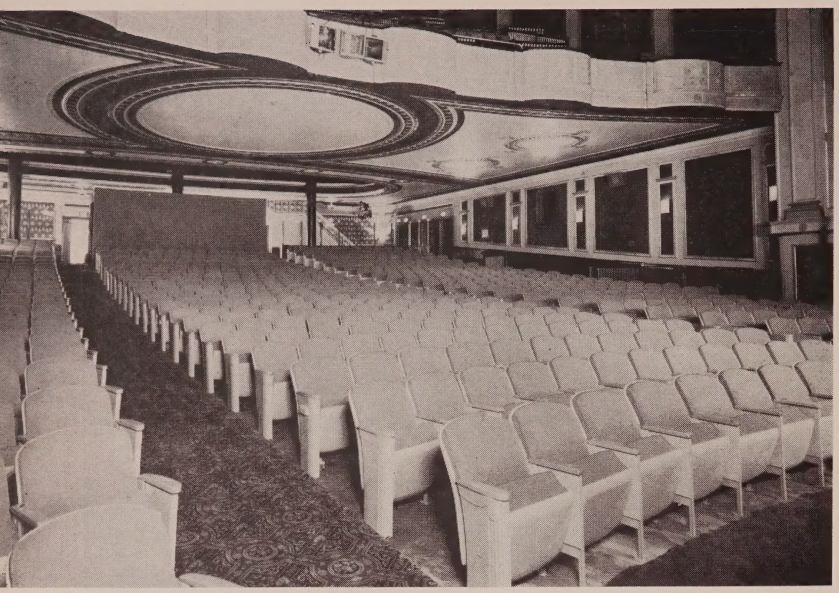


BOXOFFICE

Boxoffice accessories include a General Register stub rod box and a Brandt #131 coin changer.

Candy, cigarette and drink machines, supplied by A.B.C. Vending, comprise the refreshment facilities.

The house is cooled by 50 ton capacity air conditioners supplied by Westinghouse Equipment and installed by Aerodyne Engineering, Clifton, N.J.



MADISON •

Detroit, Michigan

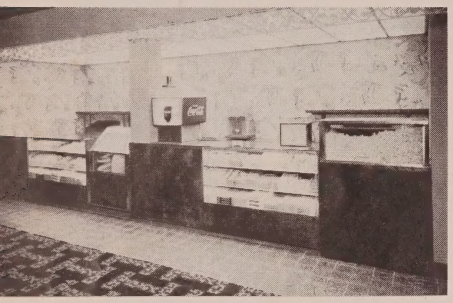
United Detroit's Madison, which reopened last summer after extensive remodelling, presented a shining new face and modernized comfort to its patrons.

The AB-PT-owned house, in which an investment of more than $100,000 is said to have been made, was closed for several weeks during the renovation.

The house, located in Grand Circus Park, Detroit, was reseated to accommodate 1,408 theatre-goers.

The Madison's new front is of Boris Jordan marble framing herculite doors. The area is illuminated by conventional lighting. The reused year-old marquee is of conventional design and was built by Horstman Sign Company, Detroit. The Bevelite sidewalk display frames measure 40 x 60 inches.

A special feature of the refurbishing was the installation of a unique ticket selling area with bank-type counters. The candy counter was moved from the outer lobby to the back of the auditorium in order to make room for



REFERENCE DATA

OWNER: American Broadcasting—Paramount Theatres
OPERATOR: United Detroit Theatres
SEATING CAPACITY: 1,408

Carpets: A. M. Karagheusian Gullistan
Chairs: International Seat
Curtain Controls, Tracks: Automatic Devices
Decorator: Helen Wilmore

Draperies, Curtains: Northwest Studios
Lenses: Bausch & Lomb, Kollmorgen
Projection Lamps: Ashcraft Super Cinex
Projection Machines: National Theatre Supply Bauer U-2 70mm
Screen: Walker-America
Sound: Western Electric Simplex XL
Supply Dealer: National Theatre Supply Company

the ticket selling counters. The candy counter itself was modernized through the installation of fluorescent lighting, egg crate ceiling, Moulin Rouge "Can Can" paper on the back wall, and a cast iron framed overhang.

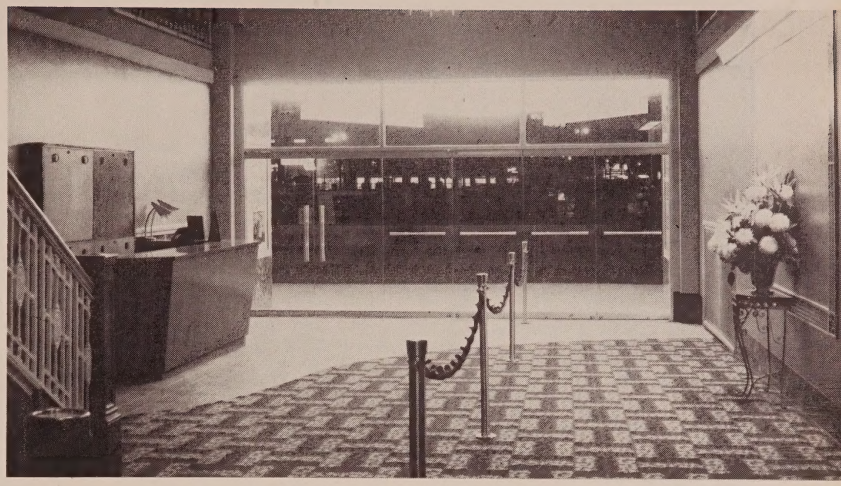
The interior color scheme is dominated by shades of green, gold and coral. The lobby is in Victorian motif and is executed in Summerfield quarry tile.

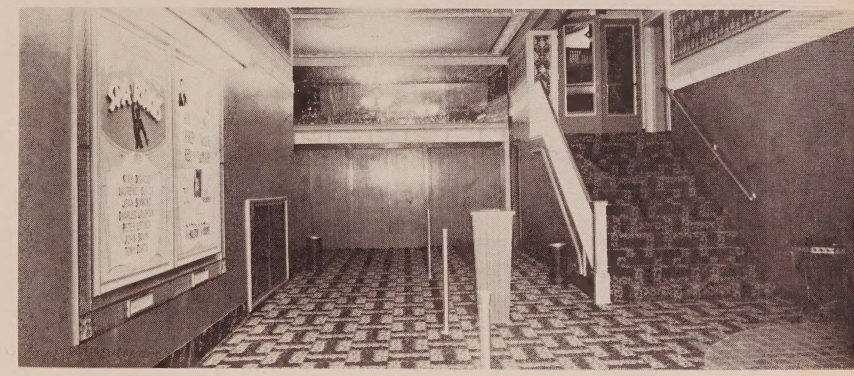
The lower lobby walls are covered with gold and black plastic wallpaper while the upper walls are done in red flat paper and gold and aqua paint. The Gulistan carpet is gold, maroon and red. The Italian mirrors, mounted over the auditorium doors, heighten the effect of this theme by playing the various shades against each other. Also located in the lobby is the custom made ticket box of walnut formica.

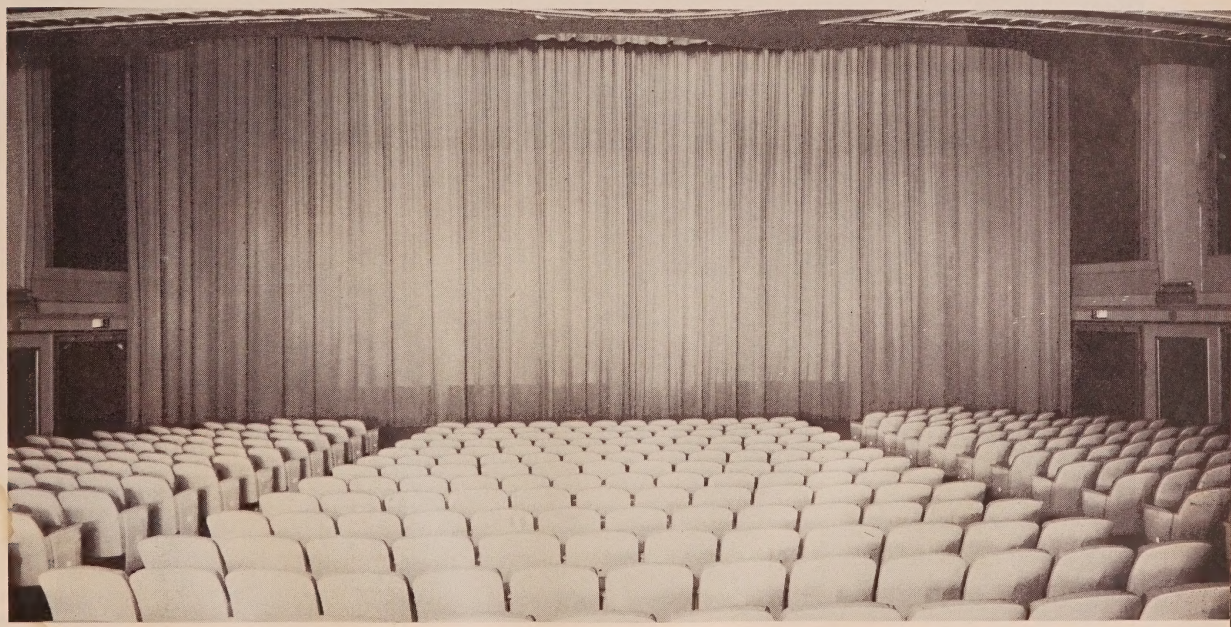
The air-conditioned auditorium sports new International-installed coral spring back seats spaced at 40 inches.

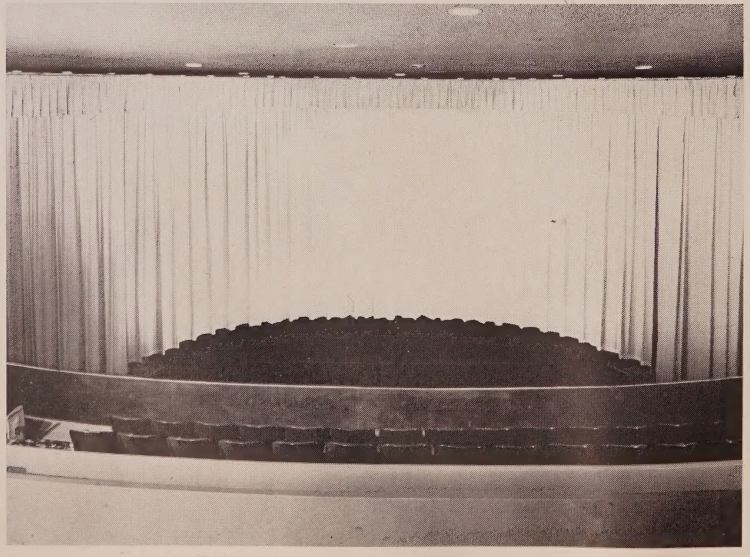
The screen was provided by the Walker National Screen Supply Company while curtains, controls and tracks were supplied by Automatic Devices, of Youngstown, Pa. The stage curtains, which match the coral seats, were fashioned by Northwest Studios, Detroit. In charge of the decorating was Helen Wilmore, of Des Moines, Iowa.

Direct current generators are used for projection equipment operation. The projectors are Bauer U-2 70mm and operate with Ashcraft Super Cinex projection lamps. The lenses are 2.75″ Baush & Lomb F-2 for the standard picture; 4″ Sunper Keptar F 1.5 for the 70mm presentation and 3.75″ Kollmorgan F 1.9 for CinemaScope. The sound system is a Western Electric Simplex XL.









DENHAM •

Denver, Colorado

The Denham Theatre, in downtown Denver, Colo., reopened recently after a $250,000 face-lifting operation under the supervision of architect Richard Crowther.

The refurbishing of the house began with the dressing up of the marquee with special plastic ceiling lights and bronze metal trim setting off the ivory colored backing.

The foyer was re-decorated with pale green antique silk wall fabric and walnut flexwood trim. The ceiling was done over in a natural tan. The pale green, leather-tan and walnut flexwood theme was carried through to the lobby where a walnut concession stand was installed.

The renovated first-run house opened its doors on a reserved seat basis to the Western premier of Ben-Hur. The newly added men's balcony lounge was appropriately done up in "Ben-Hur" wall paper for the opening.

The new women's lounge is a model in neatness and boasts candelabra-type wall lighting fixtures and a specially built pay telephone table equipped with the new "Princess" phone.

The auditorium itself has been extensively modernized. Seating capacity was drastically reduced from 1,585 to 810. This was accomplished by the removal of the second balcony and the re-spacing of the seats on the main floor to 40 inches, back to back, for the comfort of the house's patrons. The balcony loge seats were re-spaced to 42 inches, back to back.

The new seats, supplied by American Seating Co. are upholstered in bright red and contrast strikingly with the screen's cream-colored draperies which were supplied by Grosh Scenic Studios, Los Angeles, Calif. Blending nicely with the motif is the specially woven Alexander Smith carpet which sports a red, ivory and green starfish pattern. The Edward Arnold and Savage Decorating Company handled the decorating work.

Acoustical materials in the auditorium are perforated masonite and acoustic plaster.

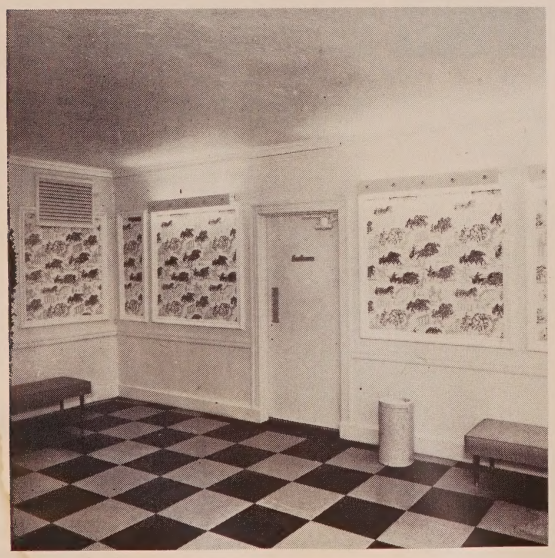
The new Walker screen, measuring 25 x 54 feet, coupled with the fully automatic curtain controls which allow the drapes to be opened to any desired width, make it possible to show all films currently available.

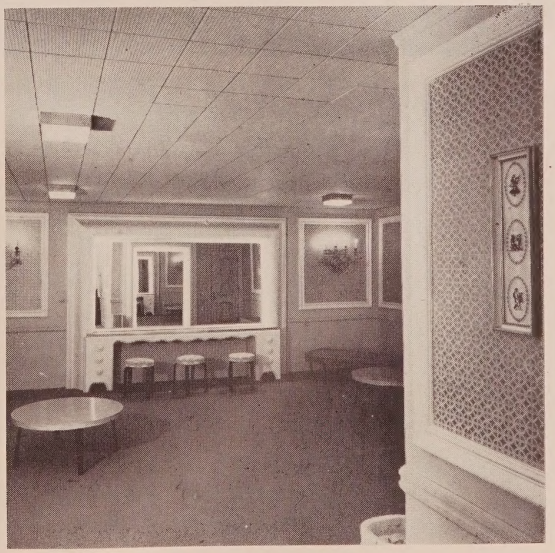
The projection booth is completely equipped and with the exception of the 35/-70mm Norelco projectors all equipment was supplied by National Theatre Supply, Denver. The equipment includes Weaver changeovers, Strong projection lamps, Hertner generators and an Excel sound system.

Among the non-projection equipment purchased was an Air-Washer air conditioner, a Special ticket chopper, a CoinOmeter coin-changer and National vending machines.

REFERENCE DATA

Carpets: Alexander Smith
Chairs: American Bodiform
Changeovers: Weaver
Coin Changer: Coin O Meter
Curtain Controls & Tracks: Grosh Scenic
Decorator: Edward Arnold and Savage Decorating Co.
Draperies & Stage Curtains: Grosh Scenic Studios
Generators: Hertner
Projection Lamps: Strong Electric Corp.
Projection Machines: Norelco Universal
Screen: Walker-American
Sign & Marquee: Electrical Products Consolidated
Sound: Excel Sound
Supply Dealer: National Theatre Supply Company





MANN •

Minneapolis, Minnesota

The famous old Pan Theatre was completely rebuilt by Ted Mann and his associates during the winter of 1960-61 to provide the third 70mm installation in downtown Minneapolis, and the second for the Mann Circuit.

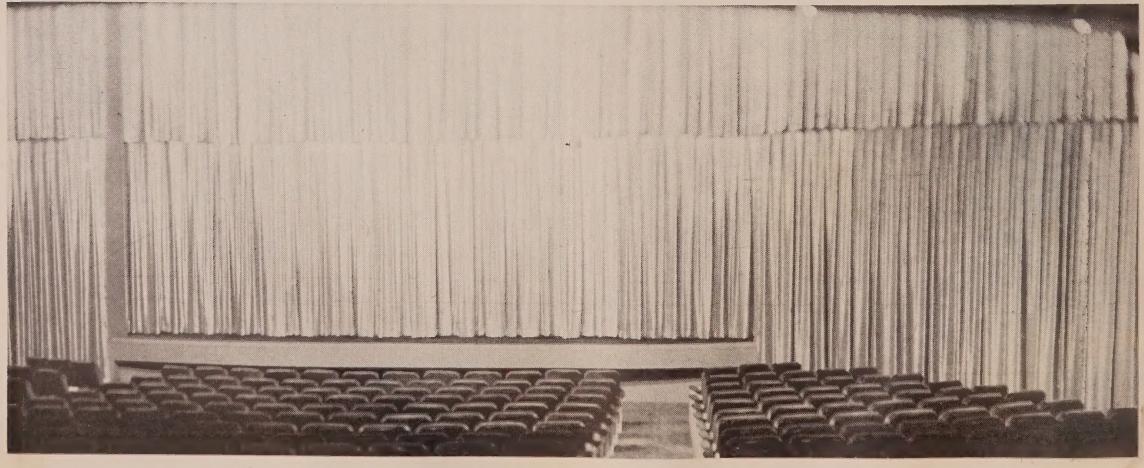
Originally built by Pantages about 40 years ago, the house was long a favorite of vaudeville aerial acts because of its 30 feet high proscenium.

The rebuilding includes a modernized marquee and a novel building block type of upright bearing the new owner's name. New glass doors open on to a greatly enlarged lobby. Overhead just inside the doors, high velocity heating and cooling ducts provide an air curtain for patron comfort.

A combination indoor and outdoor box office appears at one side providing facilities for current and advance sales from one area. The indoor box office is not glassed off, bringing the ticket seller into intimate contact with the purchaser. The lobby floor is covered with luxurious specially woven carpet of purple and gold in a contemporary pattern. It is laid over a heavy rubber cushion. Lobby ceiling is two stories high, acoustically treated, and colored as to virtually conceal its presence when the elaborate lighting system is in operation. Concealed loud speakers provide pleasant background music from a continuously operating tape machine. Arranged over the concession bar are a series of imported hanging lighting fixtures that are eye-attracting and provide a canopy effect. Center suspended stairways at either side of the lobby lead to the mezzanine lounge and the balcony. As dividers between the stairs and lobby, two modern floor-to-ceiling room dividers have been erected. These are constructed of gold anodized aluminum alloy with random panels of plastic and wrought iron. The right wall is in authentic Aztec stone design.

As the focal point in the lobby an abstract painting appears on the rear wall. Reaching from the lobby floor to the ceiling through a railed well in the mezzanine lounge floor, it is the object of considerable discussion.

The main lounge, below the lobby, is extremely spacious and carpeted in colors the reverse of the upper part of the theatre. The walls are of rich mahogany panelling. Imported light fixtures have been artistically



used. Relaxing furniture of contemporary Danish design is used in all lounges. The rest rooms are tiled with a figured pattern randomly placed.

Dividers inside the entrances lend a distinct Parisian atmosphere. Vanity and full-length three-dimensional mirrors in the ladies rest room have a flattering gold tint. A free coat checking service is a feature.

The aura of comfortable lushness carries on into the auditorium. Extremely comfortable American Seating rocking chairs are spaced 40 inches apart, for comfort and convenience, and upholstered in blue and white with gold flecked white standards. Side walls have a patterned gold wall cloth, with surrounding speakers concealed behind. All rear walls have widely-spaced acoustic speakers concealed behind. These are suspended from the wall to provide increased efficiency, and vari-colored to compliment the side walls and drapes.

A metallic threaded drape hangs from ceiling to floor, starting at the balcony rail line and continuing around on-stage to blend with the traveler. Having a purple shade at the balcony point the color gradually lightens as the drape reaches center stage.

A huge 40 x 20 screen is hung in a frame that provides for changing the screen curve in a few minutes. Behind the screen are found five multi-unit stereophonic loud speakers elevated above the floor for best sound illusion.

The booth area has been increased in height for improved working conditions and lined with acoustic tile. Equipment includes a pair of NORELCO Universal 70/35 projectors equipped with ISCO 70mm lenses supplied by the North American Philips Company. Ashcraft Cinex Special 35/70 lamps and rectifiers provide the light source for the breath-taking 70mm picture with which the theatre opened. Transistorized pre-amplifiers and 40-watt power amplifiers provide the stereophonic sound from 6 magnetic tracks on the 70mm film.

The architect in charge, Seeman Kaplan of Liebenberg, Kaplan and Associates, had previously performed a similar task at Mann's ACADEMY Theatre. This was the first 70mm installation in Minneapolis with the distinction of having shown only 70mm features since its reopening in July 1957.

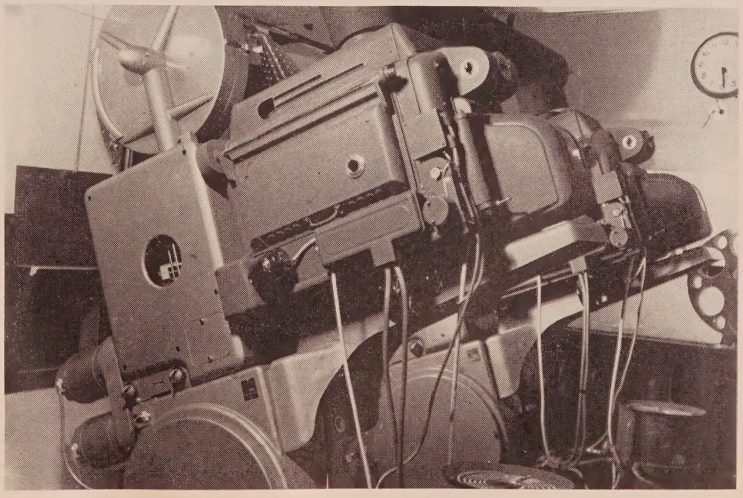
The new MANN Theatre reopened on March 16 for the northwest premiere of "Spartacus" to a capacity audience of Minneapolis social, civic and business leaders.

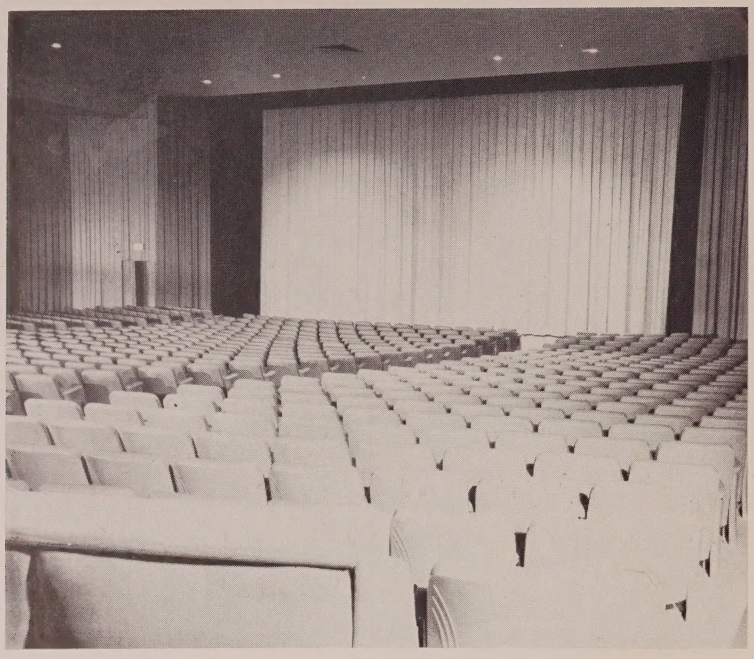
The new MANN is owned by the Theodore Mann Circuit which operates numerous other hard-top and drive-in theatres in the area.

REFERENCE DATA

OWNER: Theodore Mann Circuit
ARCHITECT: Seeman Kaplan
COST OF REMODELING: $350,000.

Lamphouses: Ashcraft Mfg. Company
Projectors: Norelco Universal 70/35
Rectifiers: Ashcraft Mfg. Company
Screen: Technicote
Screen Frame: Mulone
Sound: North West Sound & Altec-Lansing
Supply Dealers: National Theatre Supply, Minneapolis Theatre Supply, Todd-AO Corp.





HILLENDALE •

Baltimore, Maryland

The first completely new Baltimore theatre in 10 years, the Hillendale opened last Thanksgiving. The cost of the theatre, $350,-000 is largely attributable to the basic construction of cinderblock and brick. The total cost, including equipment and air conditioning, approached one million dollars.

Located in the Hillendale shopping center, the theatre is faced with brick and ceramic tile. Liberal use of glass and recessed lighting provide a bright and sparkling effect with the blue and gold color scheme of the lobby.

The blue and gold motif is continued throughout the interior, which is designed in leatherette and cloth fabric.

The carpets, by Mohawk are also blue. The Heywood-Wakefield chairs are blue and orange.

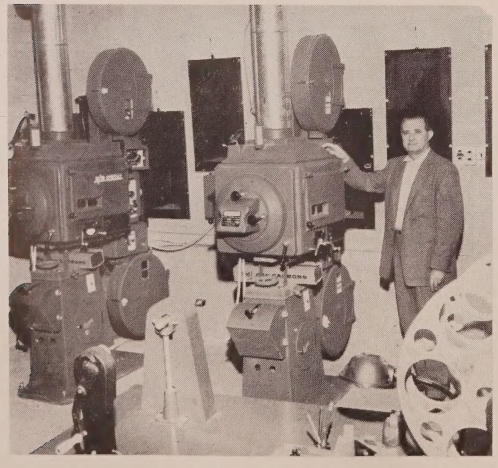
An almost square seating area looks upon a 21 x 43 feet screen, with 15 speakers recessed in the ceiling.

Under and behind the theatre in the same building is a bowling alley with 42 lanes.

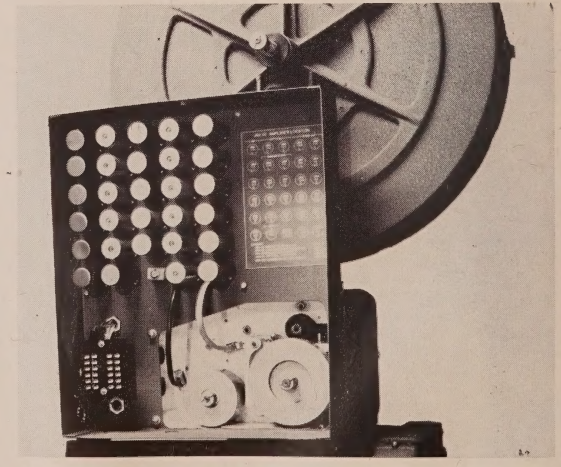
REFERENCE DATA

OWNER: Grant Investment Corp.
OPERATOR: Hillendale Theatre & Bowling, Inc.
ARCHITECT: Fenton and Lichtig
COST: Approximately $1,000,000.
SEATING CAPACITY: 888

Air Conditioning: York
Carpets: Mohawk
Chairs: Heywood-Wakefield
Changeovers: Strong Zipper
Coin Changer: Johnson
Curtain Controls & Tracks: Automatic Devices
Decorator: Paramount Associates
Draperies & Stage Curtains: Paramount Associates
Generators: Hertner
Lenses: Bausch & Lomb
Projection Lamps: Strong U.H.I.
Projection Machines: Century Projector 35/70mm
Rewinders: Neumade
Screen: Raytone
Sign Letters: Adler
Sound: Century Transistorized Sound System
Supply Dealer: J. F. Dusman Co.
Ticket Issuing Machine: General Register
Ticket Chopper: Goldberg
Vending Machines: Berlo



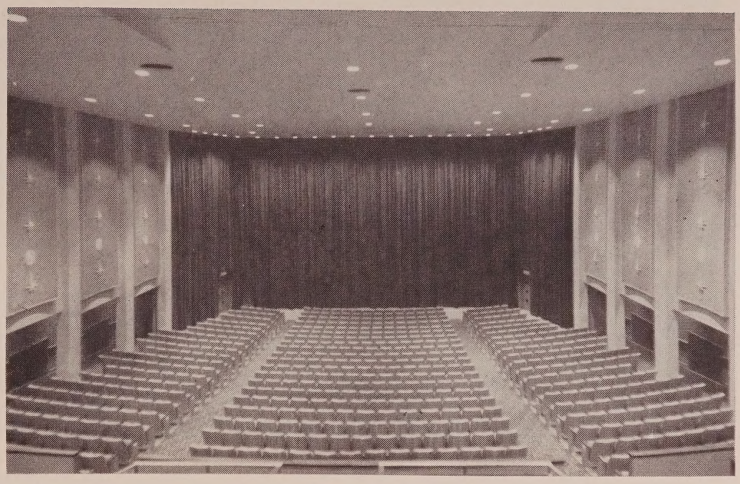
Booth layout showing Century 70/35mm projectors and Mr. Ned Isback, Chief Projectionist.



Transistor amplification set-up showing preamplifiers for six track optical sound switching amplifiers and changeover amplifiers.

BRONXVILLE •

Bronxville, New York



Skouras Theatres, with the aid of Manhattan architect John McNamara have turned their Bronxville theatre into a plush 880 seat first run house in the center of the main business district of Bronxville in Westchester County, New York.

McNamara first covered the red brick front of the Bronxville with a facade of brick stucco and large Herculite stainless steel doors. A stainless steel marquee by Artcraft Strauss with Adler Sign letters was the final touch that sets off the New Bronxville from the red brick store fronts on both sides.

The interior was done by the Wegier Decorating Co. Inc. The Wegier decorators worked with a color scheme of red, gold and grey and employed down lighting throughout the theatre.

The foyer of the new Bronxville is covered with terraza (asphalt) tile with a spatter pattern that blends with the gold spatter Leedom carpets where they meet inside the lobby. Walls of the foyer are done in blond wood paneling.

The lobby done in a highly contemporary motif features Modern furnishings emphasizing straight lined chairs, couches and tables sit under recessed spot lights in a gray ceiling. Walls are done in red and spatter design and are decorated with modern paintings. Planters with large ferns are scattered along the walls. The rest rooms are tile. The concession stand sits just inside the lobby on the terraza and is equipped with Selmix drink dispensers and a Borden freezer.

Perhaps the most luxurious appointments in the theater are the 880 seats. They are gold Heywood-Wakefield seats set 42 inches apart. This is a comfort feature since most houses have 38 inches separating their rows of seats. Red carpeting runs through the aisles and into the balcony which is accessible from the orchestra floor by three stairways. The curtains are red and gold. Walls are gray with simple modern appointments. The New Bronxville is fully air-conditioned.

As their theater was to be completely modernized, President Hassanein and staff felt that something special in the way of projection had to be offered to the discerning theatergoers of Westchester. Todd-Ao was the natural answer. No one else in the area had it!

The 70mm. Todd-Ao system enables the New Bronxville to present films in the same manner as roadshow pictures are presented on Broadway. The projection booth has the newest in modern technical equipment. Lamphouse equipment includes Ashcraft projection lamps and rectifiers. Bausch and Lombe Todd-Ao and CinemaScope lenses are used along with Todd-Ao rewinders and film cabinets. A new style Technicote screen rounds off the visual presentation at the New Bronxville.

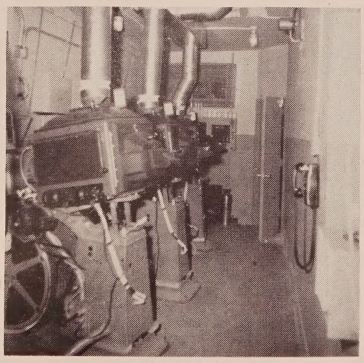
Sound is supplied by an Ampex six track stereophonic system which was picked because of its adaptability to Todd-Ao. The walls of the theater are composed of plaster accoustical material which was deemed most economical and adaptable for the building.

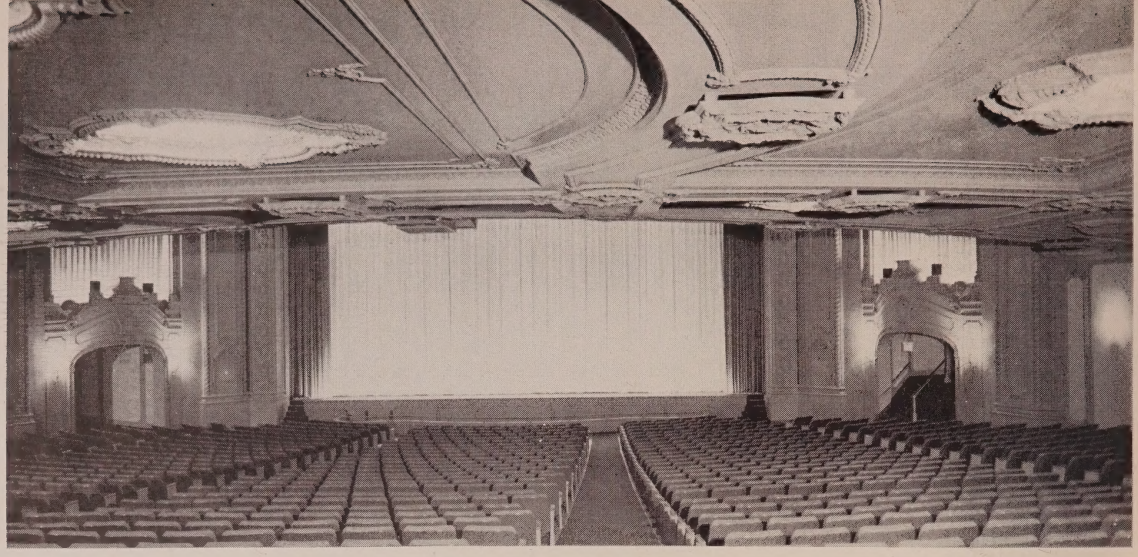
Situated on a busy street, the New Bronxville offers completely modernized facilities in place of the usual run of the mill downtown theater. Progressive planning and careful study of its location prompted Skouras to spend money on the Bronxville. What was done at the New Bronxville is an example of what must be done in the movie exhibiting business to operate profitably.

REFERENCE DATA

OWNER: Skouras Theatres Corp.
ARCHITECT: John McNamara
SEATING CAPACITY: 880

Air Conditioning: Frick Company
Carpets: Leedom Carpet Company
Chairs: Heywood-Wakefield Company
Changeovers: Theide
Curtain Controls & Track: Novelty Scenic Studio
Decorator: Wegier Decorating Co., Inc.
Draperies & Stage Curtains: Novelty Scenic Studio
Lenses: Bausch & Lomb
Projection Lamps: Ashcraft Mfg. Company
Rectifiers: Ashcraft Mfg. Company
Screen: Technicote
Sign & Marquee: Artcraft Strauss
Sign Letters: Adler Silhouette Letter Company
Sound: Ampex Company
Ticket Issuing Machine: General Register





PALACE •

Albany, New York

Fabian's Palace Theatre, located in the central business district of Albany, N.Y., reopened recently after a $250,000 face lifting.

The refurbishing began outside with a new marquee and extended through the lobbies, foyer and auditorium culminating in the installation of a new CinemaScope screen.

The new marquee, built by the Kolite Corporation, of Schenectady, N.Y., is in bronze-trimmed blue porcelain enamel and is framed on both sides by simulated gold columns. The theatre's name, in gold letters, is illuminated indirectly by blue neon flood lights.

The heated and air-conditioned boxoffice is five-sided and faced in gold anodized aluminum and fluted glass.

With the exception of the outer lobby, which has been papered in black and gold, blue and gold is the theme upon which the

redecorating is based. The predominant colors in the lobby are ivory, blue, and gold. The lobby alcoves are done in ivory and are draped in gold metallic cloth.

The grand lobby boasts ivory Vickertex walls and a blue ceiling.

The walls of the grand stairways are in blue Vickertex and are enhanced by the newly carpeted floors of royal blue. This carpeting extends from the grand foyer, richly decorated with an immense chandelier and restored and relighted murals recessed in wall niches.

The mezzanine lounge is painted ivory with touches of coral while coral is the predominant color of the ladies' powder room.

Modern furniture, in coral, white, misty blue, and beige, are added features in the mezzanine, upper and lower lounges and ladies' room.

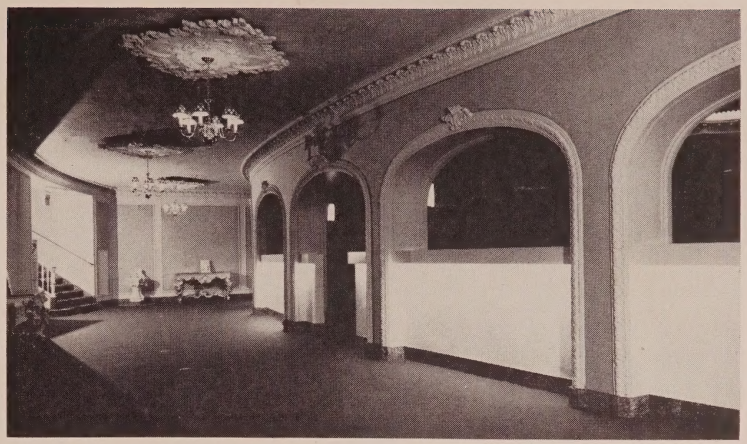
The auditorium itself has been re-painted sand color with the new American Bodiform orchestra seats upholstered in red nylon and the loge seats in gold nylon. The re-covered balcony seats are done in tan naugaweve.

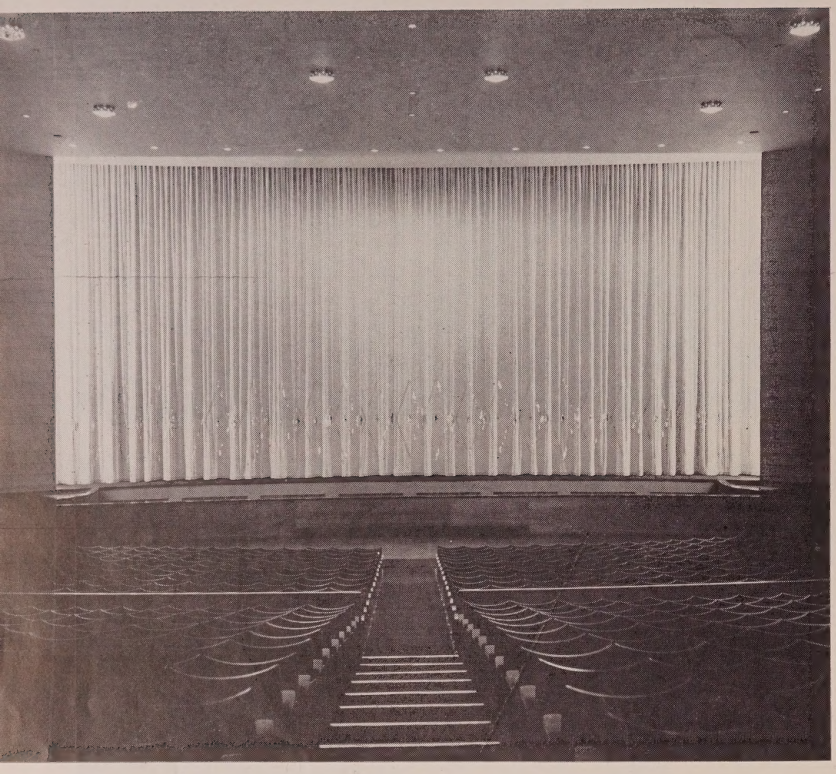
Seating capacity has been reduced from 3,658 to 2,810 by the elimination of 753 seats on the first floor, thirty in the loge and 65 in the balcony.

The new 27 x 53½ ft. Hurley Super-Optica screen permits a CinemaScope picture of 51 feet. The new stage curtain and proscenium valance are in blue shadow stripe while the screen curtain is in gold scalloped damask. The two masking borders are done in gold hammered satin. Carpeting, screen and draperies were installed by Capitol Motion Picture Supply Company of New York.

The furniture was provided by Sharlat's of Latham, while Meginnis Electrical Corporation, of Albany, supplied the lighting fixtures.

Clyde Murphy, of Troy, was the painting contractor.





ODEON •

Hempstead, England

The Odeon, of Hemel, Hempstead, England, opened last August 29, and is an extension of several new ideas pioneered by the Rank Organisation in Harlow earlier in 1960.

The major effort was toward the best possible projection, sound and sight for all 1148 seats.

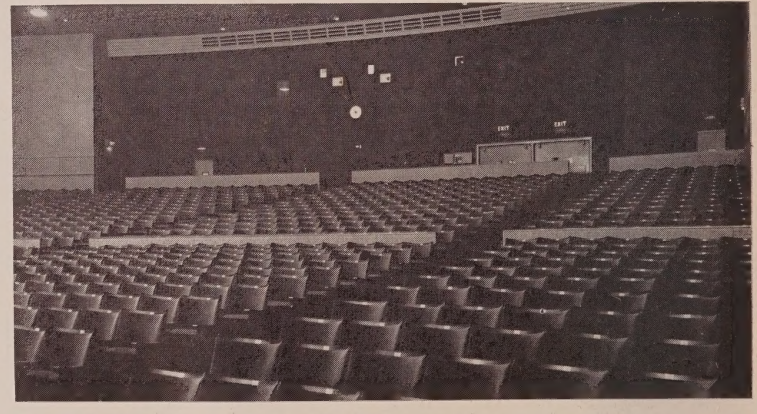
Approximately half of the seats, from the middle back are on five foot steppings, with the remainder on an inclined floor.

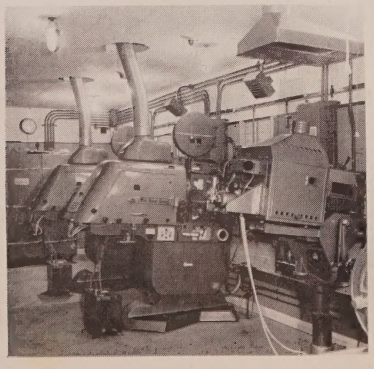
The screen, 63 feet long is capable of handling all types of films. Two Gaumont-Kalee projectors guarantee a steady and bright picture image.

The Odecn is decorated in simple lines, rather than in the pre-war style of detailed ornamentation. It is only the second theatre opened since the close of World War Two, the Rank Organisation having repaired all of its war damaged theatres first.

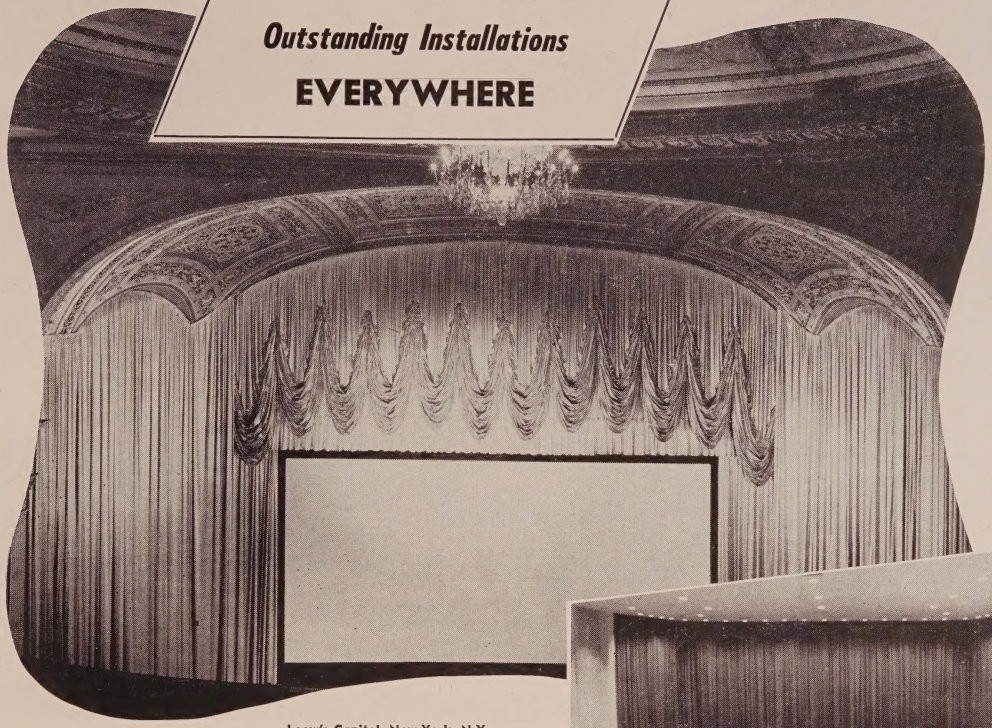
The walls are covered by acoustic material on which is applied fibrous plasticribs matching the red of the carpeting. Semi-recessed in the main ceiling are 24 circular downlight fittings of glass and decorative wire scroll. There are 10 large star fixtures against a dark background above the proscenium.

A "Presto" self-service refreshment bar was also opened at the same time. This is in the same building, but completely independent and separated from the theatre. It opens onto two heavily traveled streets, and being open from 10 A.M. to 10 P.M., attracts many patrons other than theatregoers.





Outstanding Installations EVERYWHERE



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Bronxville, Bronxville, N.Y.

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BASIL THEATRES ..... Buffalo, N. Y.
SKOURAS THEATRES ..... New York, N. Y.
CENTURY THEATRE ..... Buffalo, N. Y.
STRAND & CATARACT THS., Niagara Falls, N. Y.
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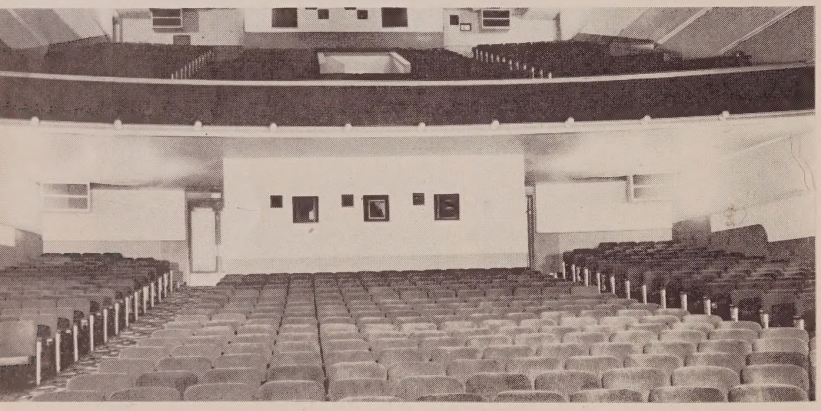

GRAND •

Columbus, Ohio

Now the only theatre in Central Ohio equipped to handle Cinerama films, the RKO Grand of Columbus, Ohio, recently completed an extensive renovating program.

The lobby is dominated by a Cinerama montage over the doors. New lighting fixtures appreciably brighten the area, giving a more spacious appearance.

A complete, modernistic refreshment stand has also been added, and the entire interior has been recarpeted.

The seating capacity has been reduced from 1150 to 860, each of the remaining seats giving a perfect view of Cinerama films.

One unusually large projection booth houses all three Cinerama projectors. This is a definite advance from the former practice of having a booth for each projector.

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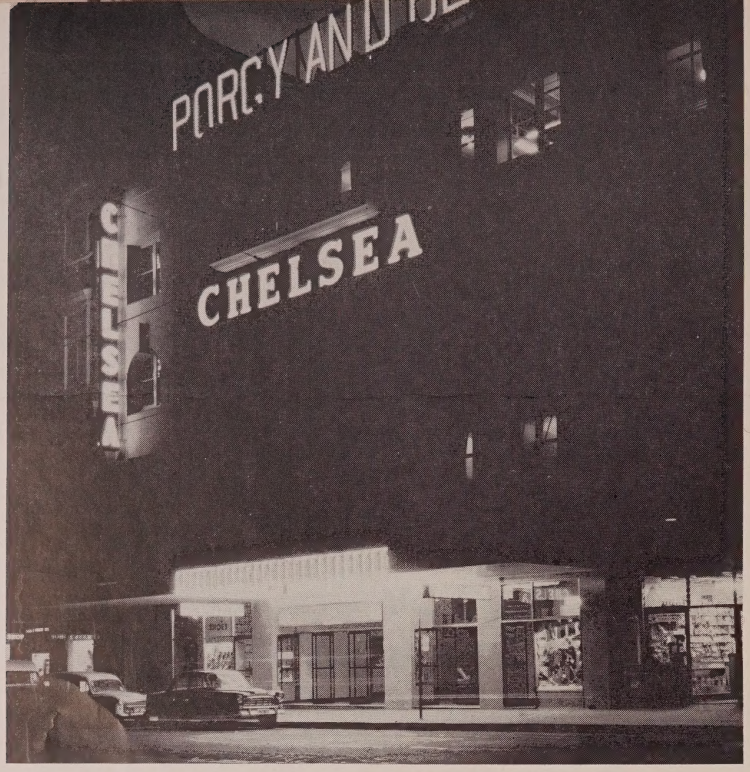


CHELSEA •

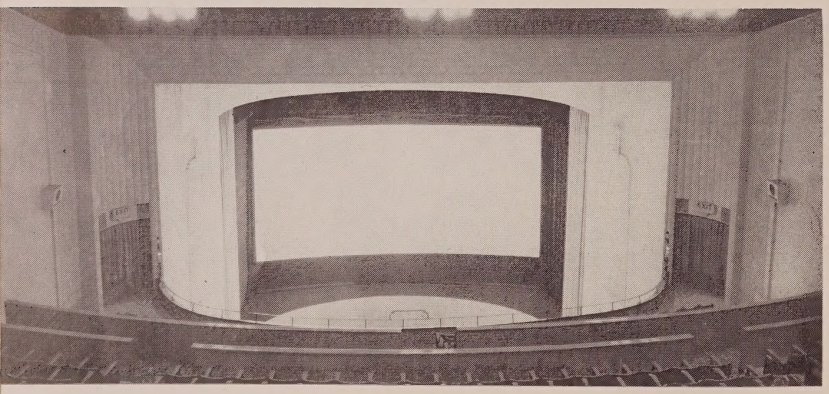
Melbourne, Australia

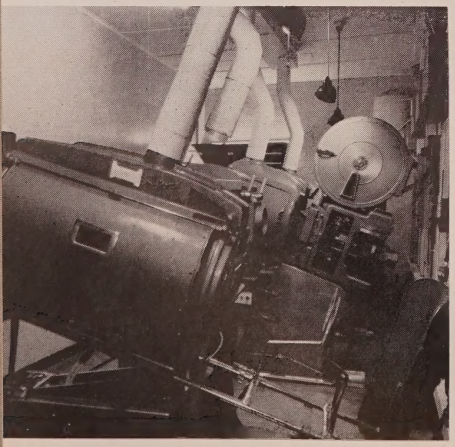
Reconstructed at an overall cost of £70,-000, Greater Union's Chelsea Theatre, Melbourne, formerly the Majestic Theatre, was reduced from its original capacity of 1,535 to 1,170 to ensure perfect viewing from all sections of the house and provide for the new wall-to-wall curved proscenium brought forward of the original proscenium.

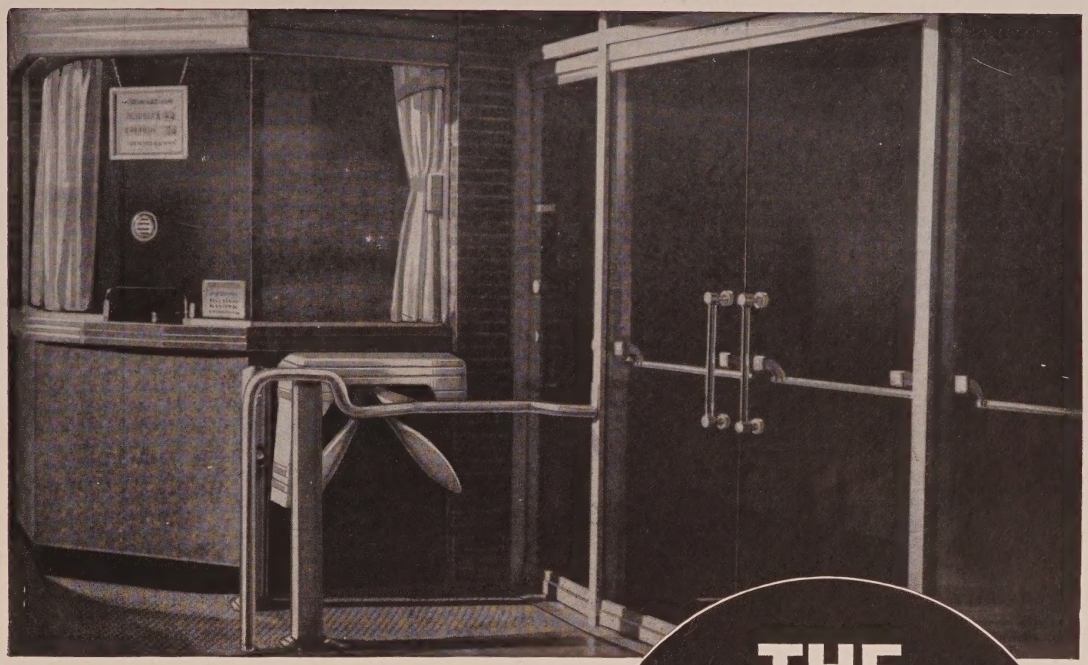
The 45 foot wide fluted timber proscenium holds a 42 foot screen with a curvature depth of three feet, showing a 40 foot by 20 foot Todd-AO picture. The reconstructed theatre was architecturally designed to "wrap around" the Todd-AO screen. The biograph box was remodelled and enlarged for the installation of two Cinemeccanica projectors, one Gaumont-Kalee 35mm projctor and a slide machine. The water-cooled Cinemeccanica system will enable the Chelsea to screen all types of 70mm and 35mm film and is compatible with CinemaScope, Wydascope, and all regular projection systems in addition to its own enormous picture.

Regraded auditorium floors and well laid-out seating give uninterrupted viewing from the front stalls to the dress circle and wide leg-room is provided between the rows of comfortable seating. Other alterations to the Chelsea include clear glass entrance doors, deep pile carpeting, a shop introduced on one side, new buffets, refreshment services and other patron amenities within the confines of the foyer itself, combining abundance of service with simplicity of design.

The whole foyer was redecorated in a pleasing treatment of lemon-colored walls and drab olive ceiling. New carpeting in red, black and gold was featured throughout, with new Vynex seat coverings in a blending Tuscan Red. Huge mirrors lent spaciousness to the circle foyer and the associated toilets were both enlarged and generally improved. The upper foyer had a similar treatment in Rome Grey with a Tuscan Red ceiling. The auditorium walls are of smoked pearl with a Tuscan Red ceiling, while the gold satin stage curtains highlight the overall color scheme. The whole theatre was relit in modern lighting units, with the low intensity lighting system creating a general feeling of comfort.







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No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change at different hours of the same day—readings of the register are taken at the time the rate change goes into effect.

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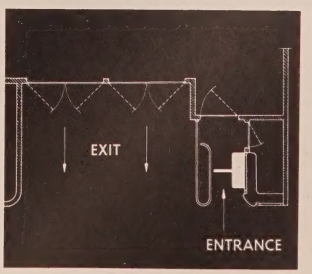

An arrangement with cashier booth at side of lobby.

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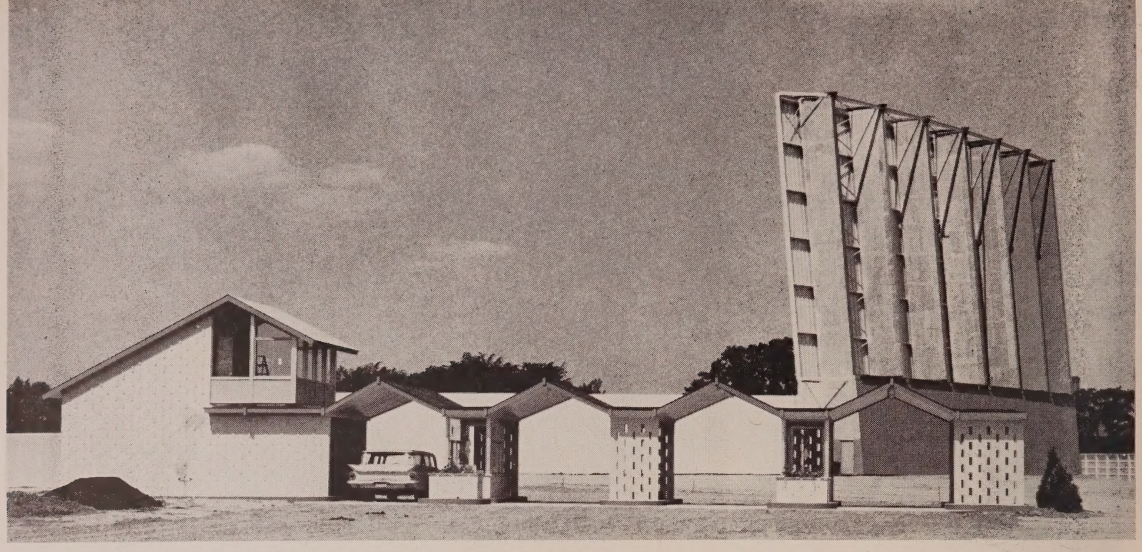
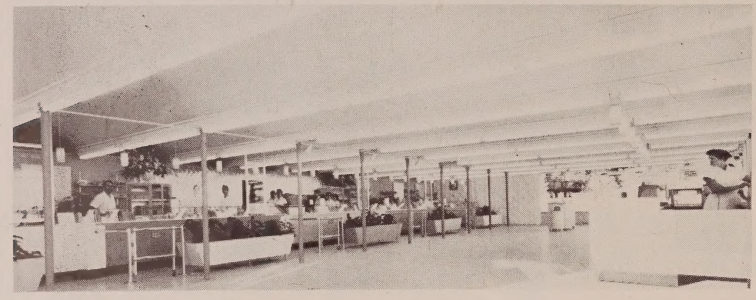




MIRACLE MILE •

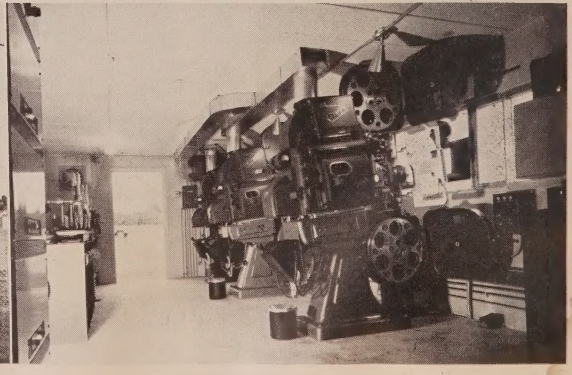
Pontiac Michigan

The recently opened Miracle Mile Drive-In, Telegraph and Square Lake Roads, Pontiac, Michigan, was completely equipped and built by National Theatre Supply Company. The Miracle Mile is the only Michigan D-I equipped to show 70 mm with full fidelity sound reproduction (Simplex XL sound using 600 watt amplifiers).

The modern screen towers some 80 feet above the ground, providing excellent viewing of the big tower for some 1,500 cars. The theatre has 24 parking ramps and a stadium seating section supplied by the American Seating Company of Grand Rapids, Mich. Owner Elton L. Samuels selected Simplex In-a-Car Speakers and Eprad In-a-Car Heaters for the Michigan airie, which has an expansion capacity of over 300 more cars than are presently handled.

Booth equipment is comprised of National Bauer U2 35/70 mm projectors, and one Simplex XL 35 mm projector, Ashcraft Super Cinex Lamps, and Simplex sound.

The well equipped playground was stocked by Miracle Playground Equipment Company.



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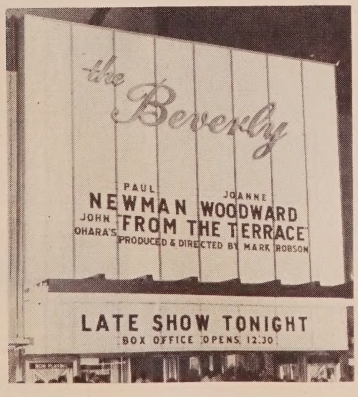

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The Importance Of Acoustics

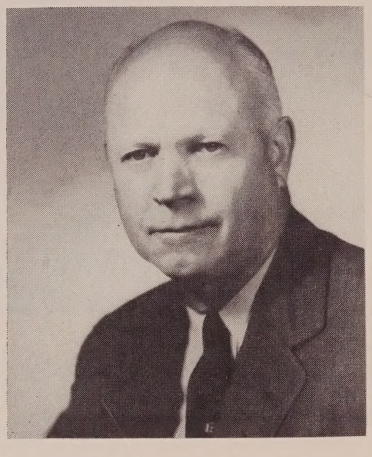
The Influences Of Design On Indoor Theatre Acoustics

E. S. Graybill
Manager of Acoustical Department
Armstrong Cork Company

Few commercial establishments rely as heavily on adequate sound control and an inviting appearance as the motion picture theatre.

Sound control encompasses two major areas common to all theatres, the auditorium, where freedom from distortion must be assured; and the outside area entrances, foyers, and longes, where extraneous noises are of greatest intensity.

The structural design of an auditorium will



have a far greater influence on the reception of sound tracts than any other factor. In addition to an auditorium's conformation, acoustics research indicated long ago that such variables as position of speakers, texture of curtains, and cushioning of seats are also significant in the control of echoes and reverberations.

More recently, however, we have learned that it is advantageous to complement good structural design with the proper use of acoustical ceiling materials which are designed to absorb sound waves rather than permit them to reflect.

The materials, usually found in tile or board form, have also contributed greatly toward the successful achievement of the second essential ingredient, providing a good appearance. In fact, the manufacturers' development of innumerable surface designs makes the materials ideally suited for any area of the theatre, with traditional as well as modern interior themes.

In lobbies, for example, where sound conditioning and a fresh appearance are most essential, owners and managers are answering both needs in a single treatment through the proper use of the ceiling materials.

As implied by its name, the major function of an acoustical material is to absorb sound. The material itself is most frequently seen in tile form, although installation cost considerations may prompt an owner to decide in favor of the board lay-in units.

The sound-absorption properties are provided by a combination of the perforations or fissures, which permit the entrance of the sound waves, and the porous texture of the material itself, which absorbs these waves. Generally speaking, a particular tile's surface design comes through the arrangement of the perforations, though lately, decorative prints have been added to certain types.

Owners and managers have taken increased interest in the ceiling materials for a variety of reasons. Some are planning new theatres. Others are simply trying to improve their sound situations. Still more are engaged in general modernization projects in which the ceiling is an important part.

Whichever the reason, the proper specification remains a highly significant matter and the owner's awareness of each type will help to insure his complete satisfaction when he makes a selection. Although they all provide the same basic functions, the differences relating to surface patterns, sound absorption efficiency, ease of maintenance, and costs can be quite pronounced.

The acoustical ceiling materials can be categorized into four major divisions, each having basic characteristics. These include mineral materials, metal pan units, fire-resistant materials, and wood fiber tiles.

Usually incombustible, the mineral materials offer a particularly distinctive appearance and for this reason are frequently found

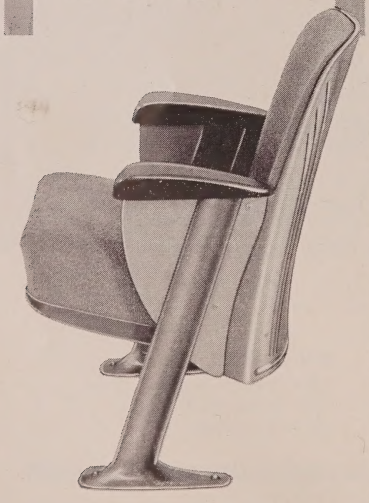
(Continued on page 26)

CEILING MATERIALS FOR THEATRE INTERIORS

TYPE	SUMMARY DESCRIPTION	ACOUSTICAL EFFICIENCY	MAINTENANCE	COST	ADVANTAGES
Mineral	An incombustible material offered in fissured, striated, and embossed surface designs; Conductive to numerous special effects through "custom" installation.	Excellent	Washable; Can be repainted without damage to sound-absorption.	Moderate to high material cost; Moderate installation cost.	Incombustible; Especially distinctive surface designs.
Metal Pan	An incombustible ceiling material offering the best sound-absorption from mineral fiber backing set into the pan units.	Superior	Washable; Can be repainted without damage to sound-absorption; Exceptional ease of maintenance.	High material cost; Medium to high installation cost.	Superior sound absorption; Ease of maintenance.
Fire-resistant	A ceiling material which offers rated fire protection; designed to check the spread of fire to areas above the ceiling.	Excellent	Washable; Can be repainted without damage to sound-absorption.	High material cost; Low installation cost.	Fire-protective; Adds to construction savings.
Wood Fiber	Usually not recommended for areas in which fire codes require an incombustible material; A fibrous material available in a wide variety of surface designs -- some with decorative prints in addition to perforations.	Excellent	Washable; Can be repainted without damage to sound-absorption	Low material cost; Low to moderate cost of installation.	Low cost; wide selection of surface designs; Ease of installation.

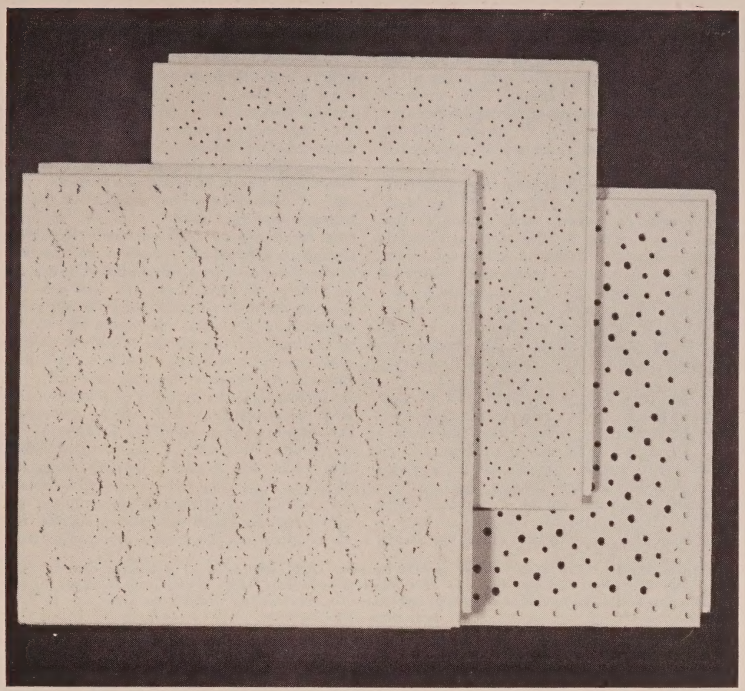
boost profits with relaxing comfort and easy maintenance of FUTURA

Box office profits go up, maintenance time goes down—thanks to the comfort and styling of FUTURA seating. Massive arm rests, padded back, spring-filled cushion seat offer comfort that brings customers back. New sloping standards of ovalized steel permit easy passage through rows; leave floor clear for quicker, easier cleaning. Write for free, full-line catalog.



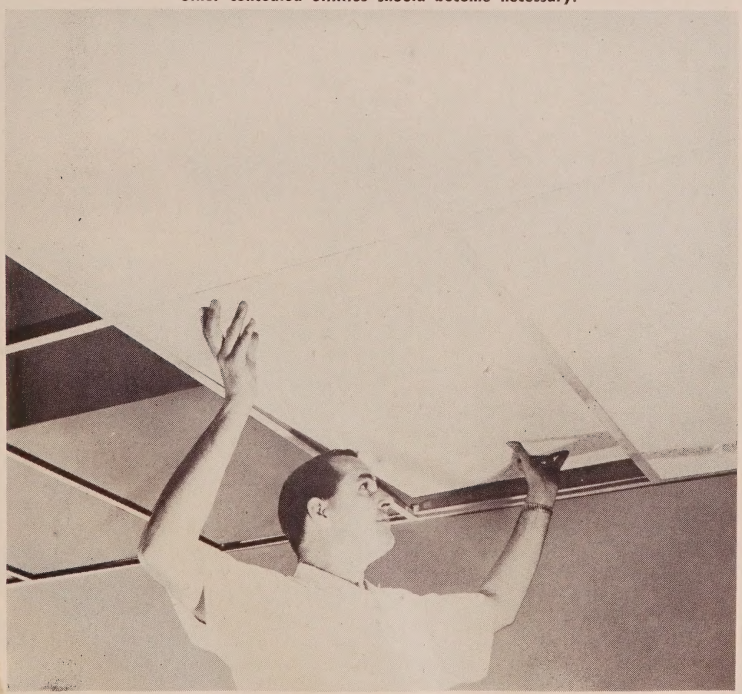
HEYWOOD-WAKEFIELD
EST. 1826

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN



Used in combination with a floor structure to help resist the dangerous transmission of heat from one area to another, fire protective acoustical ceiling tiles are available in fissured as well as perforated surface designs. Because these are installed by a completely "dry" method, considerable time and money can be saved in the construction of new theatres and in remodeling projects.

Metal pan or fire-protective materials in board lay-in form have an inherent advantage in that the individual units may be removed easily when repairs to airconditioning ducts, lights and other concealed utilities should become necessary.



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ACOUSTICS

(*Continued from page 24*)

in areas where appearance is important. Of either wool or fiber construction, the mineral patterns include fissured, embossed, perforated, or striated surface designs, with some featuring gold- or silver-colored metallic inlays.

Found in board form as well as in tiles, the mineral materials are installed either by cementing the individual units directly to the existing ceiling or by mechanical suspension.

In the latter method, a system of mechanical suspension units is affixed to the ceiling, after which the individual tiles are snapped or fitted into proper channels. This methods advantageous in that the tiles may be removed handily when repairs to air-conditioning, ducts, lights, and other concealed utilities become necessary.

The metal pan units feature the best sound-absorption acoustical materials, are the highest in cost. A mineral wool blanket or pad used as a backing material for each unit is the key to its superiority in sound-conditioning areas. In addition, some units feature a baked-on enamel finish which provides exceptional ease of maintenance. These are incombustible and are available in a wide variety of surface designs. The metal pan units are installed by mechanical suspension only.

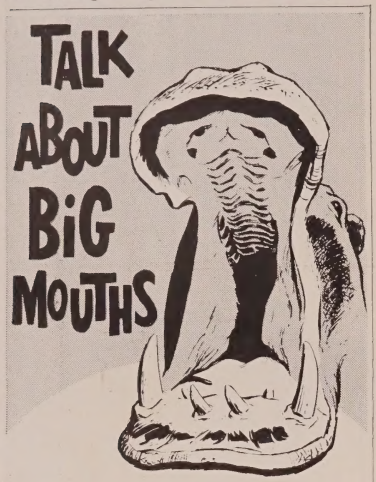
In the past two years, architects of new theatres and specialists remodelling older ones have been able to provide rated fire-protection, significant construction savings, and an attractive overhead appearance in a single treatment through specification of a new fire-resistant material called Acoustical Fire Guard. The new product combines with a floor structure above to help check the spread of fire by resisting the dangerous transmission of heat.

Available in tile form or in lay-in units, both bear the Underwriters' Laboratories, Inc., label. Fire Guard, with fissured or perforated surface designs, is installed by the completely "dry" mechanical suspension method and often contributes to reduced insurance costs.

The fourth type of material, wood fiber, is frequently found in areas where local codes and ordinances do not require that an incombustible ceiling material be used. In areas such as these, owners will find wood fiber tiles to be acoustically excellent and the lowest in price. Also available in the widest range of surface patterns, these are washable and may be painted and repainted without sacrificing their acoustical efficiency.

Obviously, costs of the installed ceilings will depend on the types specified, the conditions of the existing ceilings, and will vary in different geographical areas. Manufacturers such as Armstrong, with offices throughout the country, have complete information on the subject of specifying acoustical materials and make this available without charge. In addition, acoustical contractors offer consulting services to interested owners and will make specific recommendations on the material types and the means of installation.

The troublesome "slap back" effect caused by rear walls and projection booths can, in many cases, be remedied through the use of acoustical materials. More frequently installed to ceilings, acoustical tiles in this auditorium provide a sound-absorption function adequate to eliminate the difficulty.



The word sure spreads fast when your seats are worn, shabby and unattractive . . . and it spreads just as fast when you offer them all the comforts of home. Let's talk about your seating. An easy, quick, economical rehabilitation job does wonders for your gross!

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Advantages Of Fire Protected Wood

How Specially Treated Woods Add Beauty And Reduce Fire Hazards

■ The inexpensive construction of motion picture theatres that comply with various building code specifications and insurance ratings has long been a problem. In this period of renewed expansion concerning the construction and remodeling of motion picture theatres, the search for new materials that comply with these specifications has been intensified.

If the normal approach to theatre construction is followed, the owner erects side-walls of stone or cinder block, and braces the roof with trusses of metal or wood. In the interior of the house, especially if design is highly contemporary, he will use natural woods extensively.

Problems

The use of wood in construction, while it beautifies and is sometimes less expensive than other materials, creates particular problems. Lumber and plywood are especially vulnerable to fire and attack by termites and decay. A wood preservative prepared by the Kopper Company alleviates most of the causes for concern when contemplating the use of natural woods in theatre construction. The wood, pressure impregnated with inorganic chemicals automatically protecting it from fire and decay, is sold under the trade mark name Non-Com.

Tests conducted by Underwriters' Laboratories, Inc., on Non-Com fire protected lumber and plywood established that this material warrants a Fire Hazard Classification of 15 or less. This test determines flame spread, fuel contributed, and smoke density. Untreated red oak is given a Fire Hazard Classification of 100, gypsum wall board 15 or less, and asbestos cement board is 0.

Fire Test

A full scale roof deck test conducted by Factory Mutual Engineering Division, Norwood, Mass., showed that a fire protected wood deck contributed no more heat during the first thirty minutes than a standard Class 1 steel roof deck having a layer of organic insulative material and several layers of bituminous impregnated roofing paper. The steel deck began to buckle within eight minutes after the test was begun and in 26 minutes a two foot sag developed. The fire protected wood roof deck remained without distortion until the burn through at 53 minutes. Three important conclusions can be drawn from this test: that fire protected wood provides fire fighters needed time to fight a fire by maintaining its structural stability for a longer period of time than unprotected steel roof construction, low heat contribution and negligible development of smoke substantially decreases hazard to life and difficulty of fire fighting, and that the fire protected wood will not support the spread of fire.

Increases Fire Safety

Non-Com fire protective chemicals react at temperatures below the ignition point of untreated wood. In so doing they produce nonflammable vapor, water, and carbon. This automatic reaction reduces the flammable gases and tars and forms a protective insulating char on the surface of the wood. This char protects the strength of the wood beneath. The chemicals used not only prevent flame spread, they prevent afterglow when the source of the flame is removed. Thus Non-Com fire protected lumber and plywood provides an extra margin of safety against bodily injury, loss of life, shutdown and occupancy loss, and other financial loss due to fire. One of the problems associated with some noncombustible construction is that under high temperature it deforms and collapses readily. This has often made it impossible to reach the source of the fire to extinguish it. Non-Com fire protected wood construction under similar conditions maintains structural strength and ability to support loads for more fire fighting time. Non-Com treatment helps contain fires to small areas. The fire will go out when the combustibiles feeding it are extinguished.

Non-Com treated wood does not materially contribute fuel to the fire, or spread burning embers to fall on the contents. It is ideal where water damage to contents must be considered. These qualities recommend its use in public and commercial buildings where 24-hour protection against outbreak of fire is so vitally important. Its fire safe qualities make it an excellent construction material for buildings located in areas where there is inadequate water supply or inadequate fire protection service. The treatment provides a plus value in protecting expensive equipment and contents, and complements sprinkler protection.

Treatment is Permanent

Because Non-Com chemicals are deep in the wood cells, not just on the surface, and because they are inorganic mineral salts, Non-Com is quite unlike fire-retardant paints. It contains no oils or resins to volatilize or oxidize; therefore, the treatment does not have to be renewed from time to time.

It cannot flake off or peel off, or lose its automatic protective ability with age. Non-Com protects all sides of the wood and the interior, even in humid locations.

Economical Roof Decking

This fire protected lumber and plywood weighs only a little more than untreated wood, or approximately ¼ as much as concrete. This permits savings in design of supports. Construction goes fast and full strength is developed immediately; therefore built-up roofs can be laid with no delay. No form work is required for its installation.

Partitions and Walls

Fire protected Non-Com treated wood is the ideal construction material for studs, top and bottom wall plates, fire stops, and nailers. Its structural strength provides good support and backing for plaster or wallboard. It permits carpenters to use ordinary tools without special accessories. It makes it easier to install plumbing and electrical pipes and ducts than in certain other types of construction required to be noncombustible. During remodeling, openings can be cut cheaply and quickly. Nail holding qualities, even under intense heat, are excellent because of the low heat transmission. The treated wood provides good insulating and acoustical qualities.

OUTFIT YOUR USHERS WITH CLEAN, WHITE *Lintex* COLLARS and FRONTS

Lintex collars and Fronts are made from pure white, especially processed paper, in linen and pique finishes. Made to be thrown away when soiled, no laundry problem. Collars and Fronts always new, fresh and very economical.

Theatre managers all over the world have been outfitting their ushers with Lintex Collars and Fronts for more than twenty years. If you aren't now supplying these essential uniform accessories to your ushers, write today for quotation and samples.

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Review Of New Theatre Seats

Manufacturers Combine Comfort, Beauty and Rugged Construction in Design of Today's Chairs

One sure way of luring back patrons lost to theatre by the introduction of television is to offer them comfortable, smart looking, leg stretching ease in theatre chairs.

This review is designed to present the latest in theatre seating comfort offered by theatre chair manufacturers.

HEYWOOD-WAKEFIELD—AIRFLO

A most luxurious chair . . . the TC-706 AIRFLO "rocking chair" is a premium seat that attracts patrons who are willing to pay a little more for the "best seat in the house." Many houses use them in the loge sections or in orchestra sections blocked off from the regular chairs. It's an all steel chair with end standards, hinges, bottom pans and back pans. The back is available in veneer or with an upholstered rear panel as well. Both the seat and the back have coil steel springs, and the arms are foam padded. The most dramatic feature is the spring base mechanism that permits a rocking action and allows the patron to change the ratio of pitch between seat and back by merely shifting his position. There's no levers or gadgets as it all works on the spring base principle.

The trend for more space between rows is accented in the picture of Heywood-Wakefield's TC-706 chair. Spacing is one of the many keys to comfort as the theatre patron gets taller and needs more space for his legs. This is the AIRFLO design with the self-adjusting spring base action that changes position with each shift of the patron's.

Here is the DeLuxe Model 2100 from International Seats, built for style and comfort.

Heywood-Wakefield's ENCORE TC-700 theatre chair with padded back and coil spring seat cushion is the basic upholstered chair in the Heywood line. This is also an all steel chair.

The chair features all-steel construction, factory assembly, standardized cushions, backs and ends. Quickly removable seats and backs, upholstery without tacks or other fastenings, and hingeless seat suspension.

The De Luxe model 2100 is the most popular for theatres, although seven models of chairs are available.

AMERICAN SEATING COMPANY—BODIFORM CHAIRS

These chairs, as the name implies, are constructed on a scientific principle of posture control, expertly designed to fit the contours of the human body. The seat backs are compound curved, matching the form of a person's back. The Amerfoam cushions are made of a new spring-arch construction making them softer and more comfortable.

At the American Seating Company, theatre seating is a science, and the development of the BODIFORM chair was the result of exhaustive research. Tests, experiments, and lengthy surveys involving thousands of people, children as well as adults were conducted by the manufacturer to determine measurements and contours, which along with the pitch of seat and back shape would assure the greatest comfort for the most people. The BODIFORM was then designed in accordance with these findings.

One improvement is the soft construction of the front part of the seat cushion so there

(*Continued on page 30*)

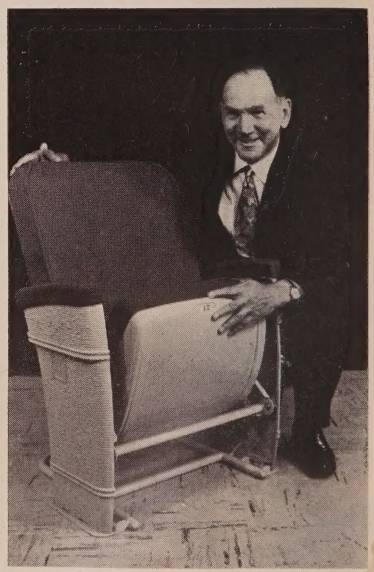
As comfortable as she is pretty in Heywood Wakefield's ENCORE TC-700 chair

INTERNATIONAL SEATS

Designed and constructed seats that "fit" provide extra long backs and complete protection to the patron from behind and support his shoulders in comfort.

The International Seats were designed to reduce maintenance problems to a minimum.

Available from Irwin Seatings is the popular Model 6452-5, featuring a slim line.



Martin E. Kornbluth demonstrates American Seating's DeLuxe Lounger Chair.

BEST SPEAKER VALUE EVER... MORE FEATURES! LESS COST!

- Durable compact construction!—Rugged die-cast aluminum... long-lasting enamel finish over zinc chromate!
- Tamper-proof!—Stainless steel, Phillips head screws used throughout!
- Floating speaker unit! — reduces shock... minimizes magnet shifting... simplifies replacement!
- Weatherproof Alnico V 1.47 ounce Aluminum voice coil 4" speaker!
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*Unpainted straight cord

- Perforated aluminum speaker cone protector!
- Recessed volume control!
- Finished in Hammertone Gray and Metallic Blue! Also available unpainted.
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance ...excellent sound response!

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IN·A·CAR **SPEAKER**

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NATIONAL THEATRE SUPPLY COMPANY *Branches Coast to Coast*
HOME OFFICE • 50 PROSPECT AVE., TARRYTOWN, NEW YORK
SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

(Continued from page 28)

will be none of the numbing pressure on the underside of the legs.

All these new chair seats fold automatically to a three-quarter vertical position when unoccupied. And with a slight rearward pressure, the seat folds to a full vertical position, which allows the occupant to stand between the arms to let others pass easily. The BODIFORM seats are also rubber mounted, thus eliminating squeaking!

Because of the compact BODIFORM design, extra knee room is provided for passing. Self-folding seat action permits free use of hands to hold hat, coat or packages.

By curving the chair standards inward at the floor line, Bodiform design eliminates the tripping and stumbling hazard common to old-type chairs.

IRWIN SEATING COMPANY — COMET AUDITORIUM CHAIR

The Comet 6452-5 is backed by more than looks alone. It represents 50 years of experience is seating design and testing. The Comet series is said to stand the tests of time, use and abuse.

The upholstered seat has a spring arch construction and the spring back provides seating comfort. A moulded latex seat cushion is available for this chair as well as all other Comet chairs.

GRIGGS PUSH BACK CHAIR

The Griggs push back chair is the floor attached type with retractable seat and padded back. The chairs are of modernistic design, built of quality materials, and free from any projections.

One of the best features of the Griggs push back chair is the variety of widths in which it's available, from 19", through 20", 21", to 22".

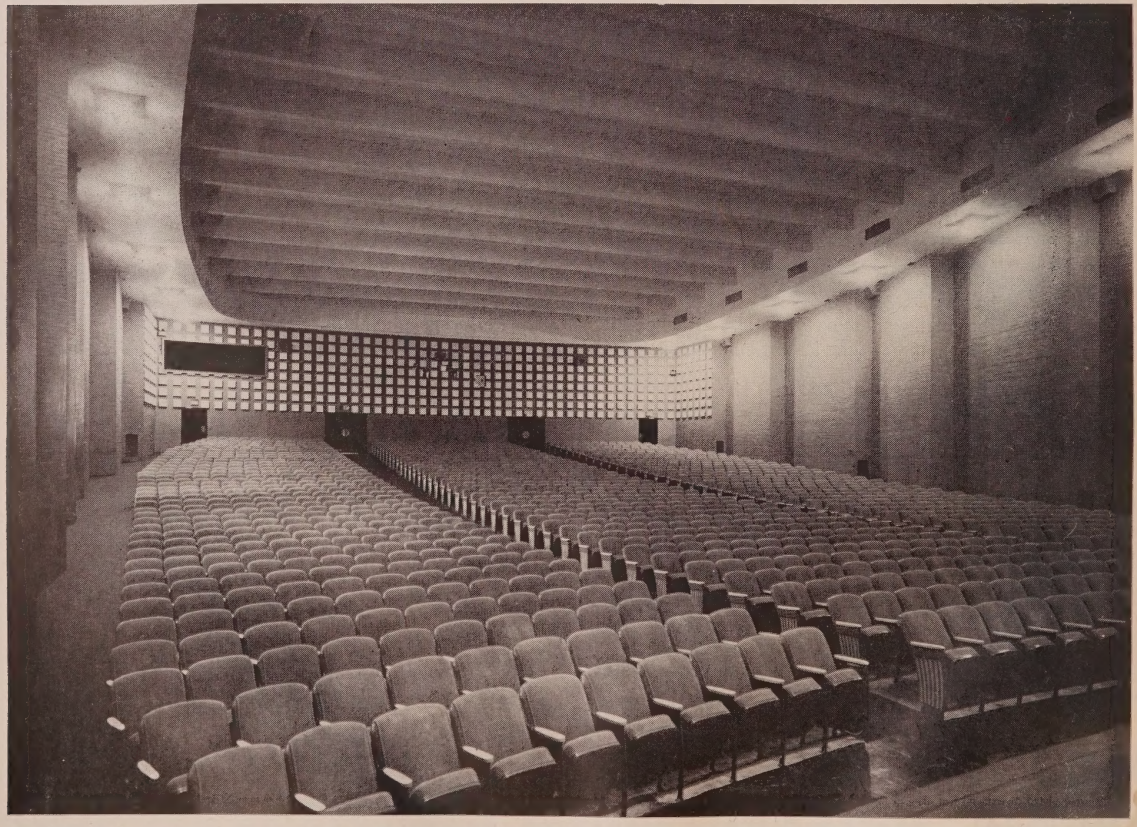
The back pan is formed of one piece 20 gauge steel shaped to fit the average occupant's back. The outer edges of the back are rolled to eliminate sharp edges and to form a groove which locks the upholstered back unit in place. This roll also acts as a protective sheath for the upholstery wearing points at the top corners of the back. The back pitch is available in 20, 22 and 24 pitch depending upon auditorium requirements. The back units are upholstered using 46 ounces of felted cotton over 3/16" three ply panel shaped to the form of the steel back pan.

The center standard is formed of heavy gauge steel with rolled tubular edges in the front and back. The standard is a solid steel panel from arm rest to the floor.

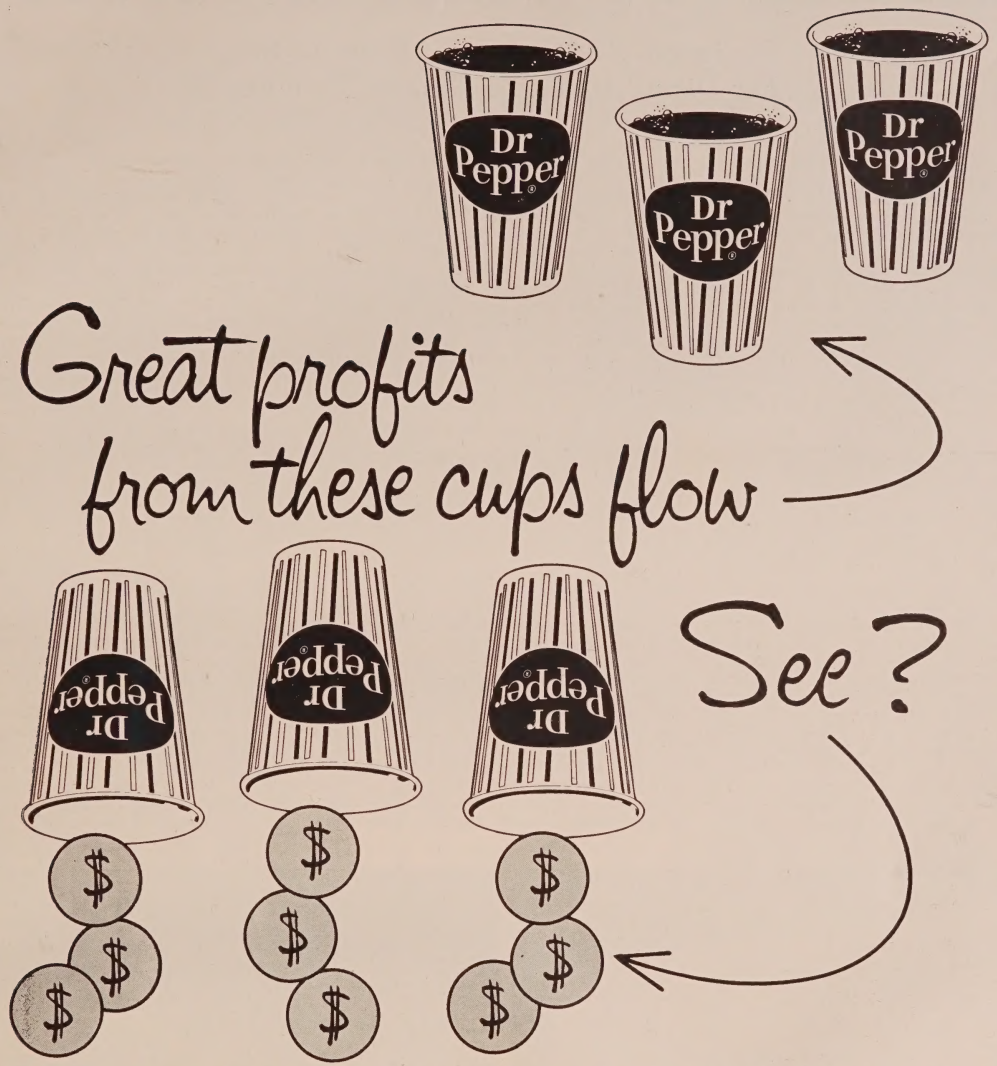
The end standards are formed of two 19 gauge steel panels welded together. A vertical steel spacer bar is set in between the two panels to give added strength at the points where the seat unit is bolted to the standard in assembly.

The overlay is a decorative panel used to dress up the aisle end standard. This part is formed of 20 gauge steel and is treated on the inside surface with Insulmat, a sound deadening material.

A popular number with theatregoers is the Griggs 1050 Push Back Chair.



Seen here is the impressive and handsome 1,500 seat installation by Ideal Seating Company in the recently completed Old Orchard Theatre, Skokie, Ill.



Dr Pepper tops all flavor brands in soft drink sales

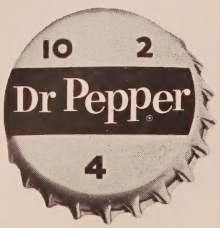
Are you cashing in?

"It's Different . . . I like it!" is more than an advertising theme.

It's the reaction thought or spoken by almost everyone who tries Dr Pepper. Not a cola, not a standard fruit flavor, Dr Pepper *is* different. And delightful. So delightful, people who have tried order Dr Pepper again. And again. Consequently Dr Pepper captures both the seasonal flavor market, and rides handsomely along with the year-long cola market!

Dr Pepper, along with a popular cola, gives you *two* year 'round best sellers. And since most of the public prefers a flavor to a cola, it's smart to feature the most popular flavor brand of all.

If you're not already sharing Dr Pepper profits, get the full story from the Fountain-Vending Division, Dr Pepper Company, P.O. Box 5086, Dallas, Texas.



NATIONALLY ADVERTISED
NATIONALLY DISTRIBUTED

INVITING FRONTS LURE PATRONS

Designed To Generate Want-To-See For Direct Action At Theatre Boxoffice

There was a time, not too many years ago, when the local motion picture theatre, whether in midtown Manhattan or the most sparsely populated rural community, was the unquestioned king of the entertainment world.

Americans by the millions flocked to their local theatres out of habit, and exhibitors simply opened the doors and stood back to avoid the rush. Well, Americans by the millions still flock to our nation's movie palaces, but it takes a good deal more ingenuity to get them there today. The competition for the amusement hour and the amusement dollar is fierce indeed. Leisure time is more plentiful than ever before in our history, but so are the many ways to spend that leisure. From TV to bowling, from boating to baseball, there has never been more to watch and more to do.

How does an industry avoid being lost in the shuffle in a situation as competitive as the one the motion picture theatre industry finds itself in today? For one thing, it never allows its potential patron to lose sight of its existence as the top world entertainment medium. How is this accomplished? New merchandising techniques are important, even vital. New advertising approaches on the part of exhibition as well as distribution, must be perfected. New maturity on the part of production is necessary.

But let us move from this all-embracing view of an industry in a highly competitive situation to a more sharply focused one. Let us concentrate our attention away from a picture too broad to define its parts accurately and look closely at the single theatre doing what it can to lure through its open doors the patron who more and more buys his entertainment on impulse.

What is important here at the point of purchase? Certainly, as everywhere, the customer wants to know what's playing. There are many ways to drive this information home to him. Surely the newspaper advertisements play their important part in this effort. Radio and TV spots at the local level help as well, and are vital to successful exhibition. But these are after all designed to stimulate a desire to attend. The patron must still tear himself away from his home, workbench, TV set, and travel to his theatre. There is a place, however, where the sales message, if interesting and attractive enough, can be translated immediately to boxoffice action—the theatre front.

Following the initial shock of television that resulted in a decline in patronage that brought new theatre construction and intensive remodeling work to a virtual standstill, the motion picture industry began fighting back on all fronts. New and exciting projection and production techniques made certain changes in the theatre booth necessary for modern, successful operation.

The successful exhibitor is far more than a grinder of film, however, He is first a showman. In an industry born in ballyhoo and nourished through the years by color and imaginative sales techniques, the man who in the final analysis must sell the eventual customer had learned his lesson well or he had disappeared from the scene.

He knew as well as anyone the importance of an attractive theatre front. He knew that before his customer would buy that all-important ticket and walk through into a celluloid world of entertainment, he must be pulled off the street. Well-lighted attraction panels were part of the effort. Attractive marquees reflecting the fertile imagination of the best architects and designers were a vital factor in successful theatre operation.

Once inside, the producer, also offering new and exciting ideas to the public, could take over. The other physical facilities of the theatre, modern and clean, could instill a desire to return again. All the comfort of home plus a quiet elegance to be found nowhere else could make this trip to the movies an occasion, but only after the theatre front had worked its magic.

Magic indeed, and no one realizes it as well as the other merchants who depend on main street traffic in th largest city and the smallest hamlet for their livelihood. The marquee of the modern, well-operated theatre serves as a magnet for the whole business community. The business generated by the crowds converging on a theatre is shared by every merchant within walking or driving distance. Consider for a moment those communities that have lost a theatre in the main part of town. It is never long before every merchant in the area feels that the loss is a personal one to him as well.

These facts are evident from the number of towns where merchants have banded together after a theatre has been shuttered to reopen it. What do they miss? As much as anything else, it is the bright appearance and colorful trappings of the attractive thea-

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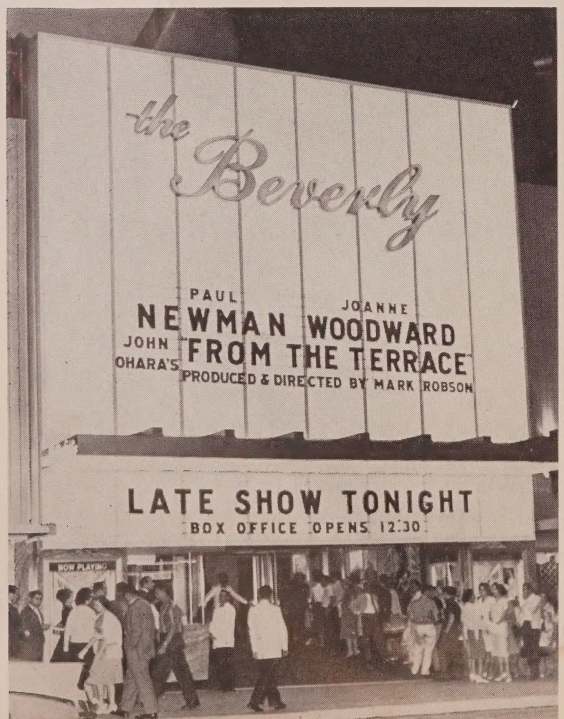

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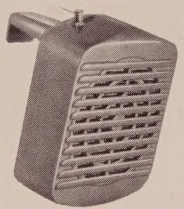
Ballantyne DRIVE-IN EQUIPMENT

SPEAKERS:

A and Q SERIES

Famous Ballantyne Dub'l-Cones are unequalled. Protected from shock, pressure, weather and water. Permanently fixed magnet. No shifting — no voice coil drag. Die-cast aluminum case with reinforced grill openings, reinforced bosses, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

Z SERIES



New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

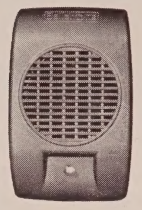
F SERIES

Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

O SERIES

Has all the features of the "F" Series plus a powerful 1.47 magnet.

W-E SERIES



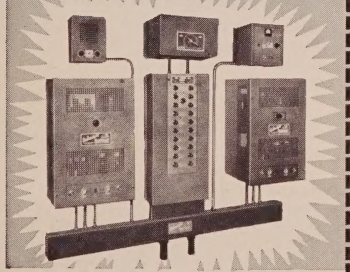
Full size die-cast aluminum case with perforated aluminum speaker guard and calibrated air chamber. .08 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES

Tops in single cone speakers with perforated, aluminum speaker guard.

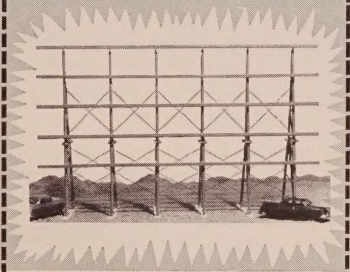
All Ballantyne speakers now have perforated aluminum speaker guards

DRIVE-IN AMPLIFICATION



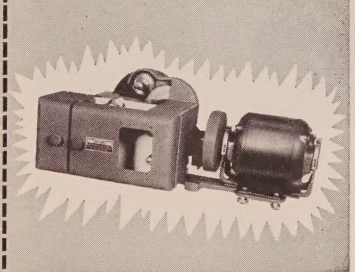
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

EZ-ERECT STEEL SCREEN TOWERS



New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

MODEL 6 SOUNDHEADS



Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

Ballantyne Planning— The EXTRA that may be worth hundreds of dollars to you.

When it comes to drive-ins, the Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in. When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experienced Ballantyne engineers who know drive-ins and have planned them by the hundreds. Take two minutes, drop us a line if you are planning a new drive-in.

The Ballantyne Company

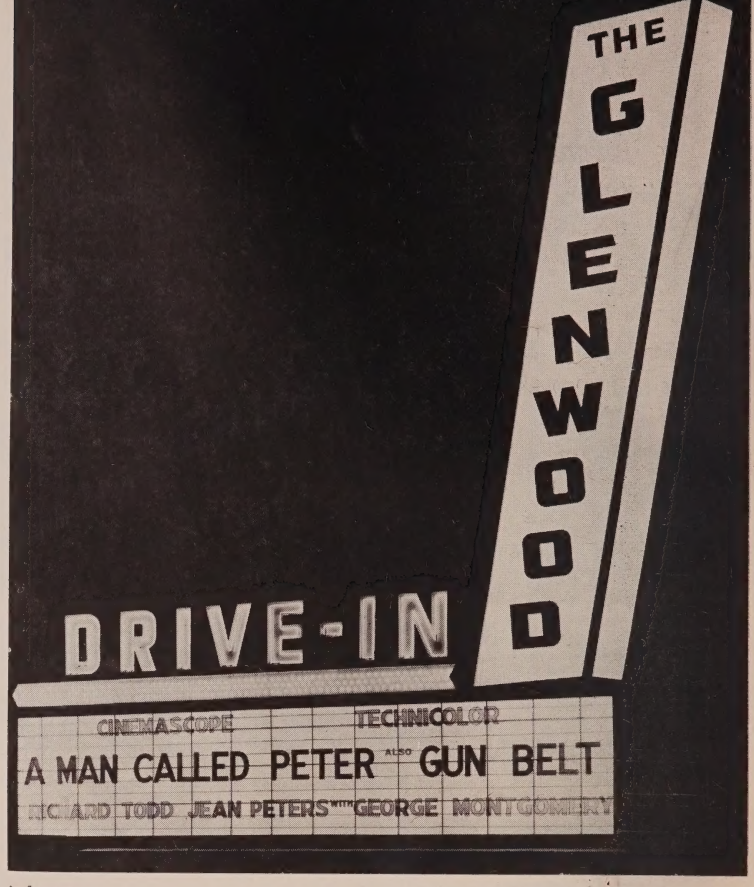
1712 JACKSON STREET OMAHA 2, NEBRASKA

(*Continued from page 32*)

tre front. With that draw no longer available, traffic down the main stem is drastically curtailed.

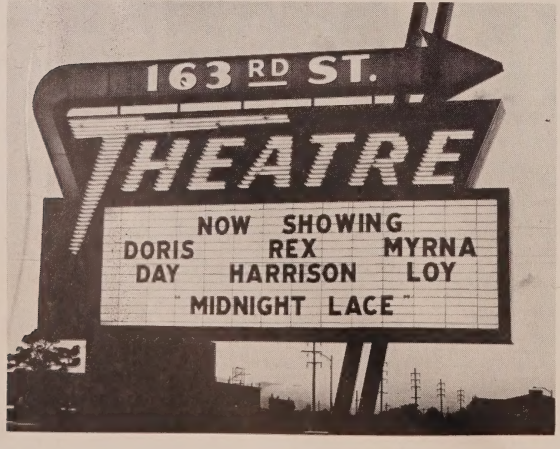
It stands to reason that if the theatre front is that important to the town's business generally, it should be of no less interest to the exhibitor himself. This is the world of lights in multi-colored splendor, attractive display, and letters. It is a world that is peculiar to show business, and its importance can not be overstated.

In addition to the attractive theatre front, the industry is coming more and more to realize that the pre-entrance display at the drive-in theatre is an important part of the outdoor operation whose constant growth has been a marvel of the entertainment industry.



Here, it is a quite different job that the theatre front must accomplish. The trick is to literally stop traffic. It is a night-blooming business, and therefore more dependent on lighting and color. The attractive entrance areas and playdate signs at many of the new and renovated drive-ins are true works of art. With more and more of the population spending more and more time on wheels, the growth potential of the drive-in theatre is certainly nowhere near exhausted. As much as any other single factor, the attractive front will insure the realization of that potential.

Seen on these pages are the fronts of several of our industry's nicer showplaces. some are new, some are the product of imaginative renovation. All are designed to stop traffic of one sort or another. Show business is an ever changing world, but certain things in it remain constant. There is no way to attract the patrons necessary to its success other than "ballyhoo" of one sort or another. Sometimes it is blatant, sometimes subtle. Sometimes it is quiet, sometimes filled with noise and excitement. In the world of motion picture entertainment, it is designed to lure people who may very well have something better to do into a comfortable theatre for an all too brief escape from the real world.



"Karting" At The Drive-In

Pressweld "Track Rabbits" Designed For Rental Use At Drive-In Theatre Amusement Tracks

By E. D. Walker
President
Pressweld, Inc.

The drive-in theatre lends itself appropriately to the karting industry where small tracks can be built adjacent to the Drive-In property and rental operations on the track promoted.

No other outdoor amusement industry is better suited for a rental track than the outdoor theatre since in most cases the outdoor theatre is located geographically outside the city limits or in an area where the track rental operations can be properly zoned. During the past two years outdoor theatres have combined their theatre program with rental tracks and have successfully promoted and developed a very profitable business.

Daytime Operation

A typical example might be; the rental track would open at 1:00 in the afternoon and rides sold until dark, after which the rental track would close and the theatre would open.

This makes for fine entertainment for the community as well as profits for the owner since not only the rental rides and motion pictures would be shown, but the concession stands would be operating eight to ten hours per day.

This alone, as most outdoor theatre owners realize, is extremely profitable. Adding several additional hours to the concession stands is a by-product of the track operation.

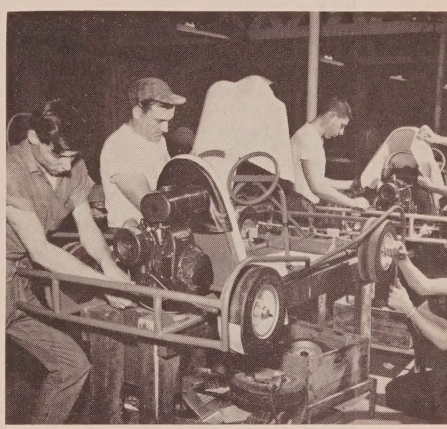
Racing Events

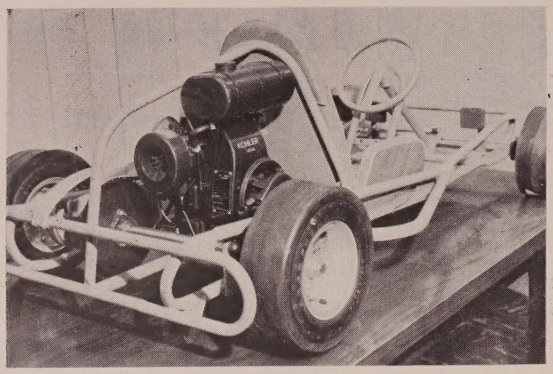
In some cases the rental track can be converted to a "Formula for Fun" racing event periodically during the week which would, of course, break the monotony of rental rides and the racing participants would be allowed to conduct, under supervision, slow family type racing and which is also an attractive profit producing phase of the karting industry.

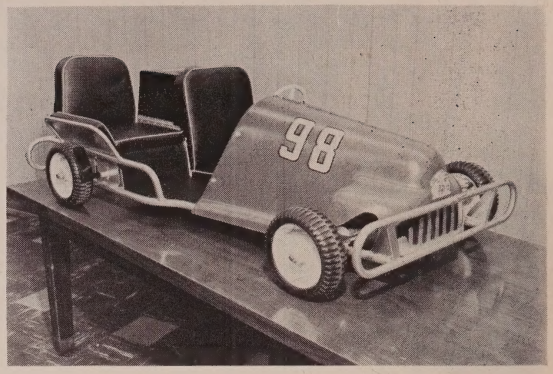
Formula "F" racing, or "Karting for Fun" will have a complete program behind it as does the National Track Rabbit Association in which college scholarships are offered to the youngsters for the National Championships and worthwhile trips such as a free trip to Hawaii for two to the male champion in the National Formula "F" race. More will be heard from this phase of the karting industry in the few months ahead.

Since Pressweld, Inc., was the first kart manufacturer to develop a program for outdoor theatres and the rental track as such we believe that the concession type track operation is here to stay and will become one of America's favorite recreational sports. We believe this because any motorized vehicle as a universal appeal to youngsters as well as to the adult mind.

The comparison of speed of a large family type automobile at 60 MPH to a Track Rabbit kart going 30 MPH is extremely fascinating in that one appears to be going 100 MPH when he is only 2" off the ground, whereas, in reality, his speed is generally between 15 and 20 miles per hour.







Track Rentals

In the past three years, the most profitable phase of the karting industry has been the rental track operation and there seems to be no end to the demand in areas where safe tracks have been installed and are operating.

Safety first must always be the dominating factor in the successful operation of a track. No operator should permit excessive speed or wild reckless "cowboys" on the track. Those persons who desire the rough and tumble method of obtaining thrills out of the rental karting program should be barred from the track permanently.

Otherwise they will jeopardize the successful financial operation of the track as well as the safety of all other drivers. The rules should be held to on the track with an 'iron fist' and all "cowboys" thrown off.

Promotion

Another method of creating interest in the rental operation is to award safe driving prizes periodically, specifically once a month. Also, a method of giving away free tickets to the super-market, the filling stations, the restaurants, etc., who in turn would give away a free ticket on a track when a purchase of a dollars worth of merchandise is made.

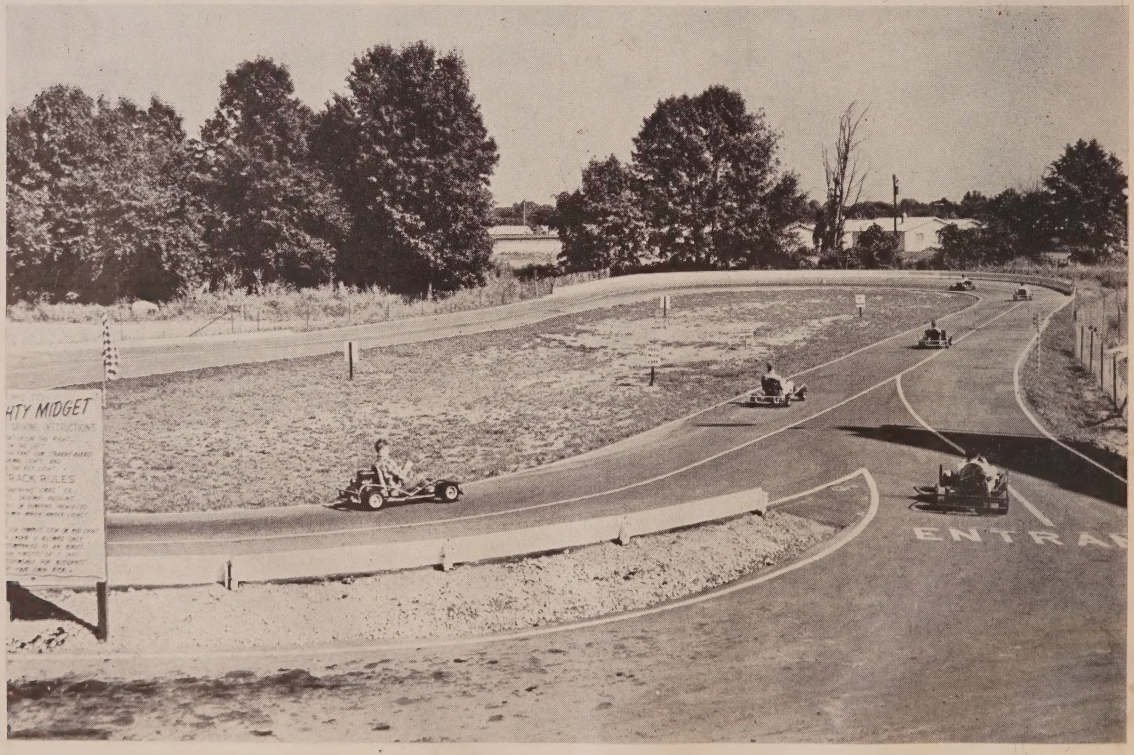
This method of promotion has been very successfully done by many track owners. It not only helps the track owner but also stimulates business for the restaurant, filling station, super-market, etc., to participate in the program.

The whole problem of the program is to attract people to come to the track where they will not only spend additional money for rides but will purchase soft drinks, hamburgers, etc.

Predicts Big Year

The year 1961 appears to be the biggest yet in the karting industry because there are now approximately 3000 tracks in America and this may double by fall. As the track owner learns better methods of promotion and supervisory control over the tracks and how better to preserve the equipment the industry will develop bigger and better and will attract a better type businessman to participate in the operation.

Therefore, any new person becoming acquainted with the karting industry should make every effort to learn all he can from existing tracks and go to a legitimate kart manufacturer to obtain the best equipment possible and not the least expensive. This will be the year to build a track!



New Dimensions In D-I Playground Planning

Serving The Needs Of Youth Is Important Factor In Successful D-I Playground Operation

By Frank Caplan
President
Play Sculptures, Inc.

Business men who make a profession of providing recreation and entertainment to a community are usually very sensitive, socially conscious, and alert community leaders. Unlike politicians, they recognize early a gap in community services and without fanfare and with economy of operation, proceed to fill that gap with a service or entertainment program. A dance hall for old folks, a swimming pool for all the family, a children's zoo, a drive-in theatre—these commercial ventures become successes or failures in the degree that they are conducted in the interest of the public.

A drive-in theatre in the mind of the public deserves support when it caters not only to their entertainment needs but also provides free, or otherwise, those services which make theatre-going a family affair, where adults and children alike secure relaxation independently of each other. Providing a dramatic playground as an accessory to such theatres is the type of public service that reinforces such an image and attracts customers. It is also becoming apparent to theatre managers that such playgrounds, if properly planned, not only pay for themselves as adjuncts, but become feature attractions—yes, even money making propositions.

Planning a theatre playground that pays off in community support cannot be a haphazard placement of swings, slides, and climbing apparatus. Too often, theatre managers are discovering that this can be a dangerous idea, result in accidents, and add little to enhance theatre investment. Business leaders are also discovering that building playgrounds around some entertainment figures like Walt Disney, Captain Kangaroo, or Astronaut characters can also prove unsuccessful in these days of rapid change when even space ships go out of existence on the morrow.

The careful theatre manager sincerely and honestly builds his playgrounds on the recreational needs of children in his community. He recognizes that children live in a complex prohibited environment. They do not have the freedom that our parents had in the early part of this century. They do not have trees to climb on, streams or rivers to wade in, caves to hide in, deserted cabins to play in. They are not permitted to drive autos, put out fires, ride the rails, deliver the milk, build a house, put on plays, and other exciting adult activities. They can't even tinker with the old car in the dump, fool with electrical gadgets, hammers and saws. They can't make music or beat on drums. They no longer have contact with animals since mother and father have no time to take them to the farm or to take them fishing. There is no more sand or water or rocks or forests to explore. The sincere manager evaluates these needs and takes them into account in planning his playground.

He even studies the peculiar cultural and geographic needs of his community and region and tries to incorporate these ideas in some theme type playground peculiar to his area. He may consider as a theme for his playground, a miniature version of his city, a local Indian village, a river setting, or a historical site, all of which are exciting and meaningful to children and which provide as much dramatic as well as physical play. With the support of some local industrialist, he may reincarnate on the playground, the industrial or cultural features of his particular community. In short, he studies the neglected needs of this youth, considers the interests of the various age levels, sex, around these interests, he builds theme playgrounds that are of peculiar interest to his own community. In it he makes provisions for indoor as well as outdoor activities and studies maintenance, safety, landscaping problems in his planning. Playground planning is a professional job requiring not only careful study, consultation with community and youth leaders, but also advice and guidance from landscape architects, equipment manufacturers, and a study of the cultural interests of the people.

New playground equipment is on the horizon to help business leaders meet these recreational needs of children. Sparked by a national Play Sculpture competition that our parent organization, Creative Playthings, Inc., initiated several years ago, manufacturers are now beginning to offer more exciting playground equipment fabricated out of new and exciting materials, concrete, fiberglass, aluminum—all weather proofed with little maintenance or vandalism problems. New color is being added which makes them more inviting. New drama is inherent in the equipment—for they take forms such as boats, fire engines, trees, spirals, tree houses, teepees, façades, forts, etc. Being offered, are sculptural forms of an abstract nature that frees a child's imagination for more play activities. Component units are available to design your own play areas.

Grouping these pieces of equipment into dramatic play areas is the exciting part of planning a playground. They can go together to form desert scenes with ghost towns, wild west settings. They can be made up into transportation areas with boats on the rivers, trains, planes, trucks, to play on. Cities with firehouses, stores, churches, streets can be laid out. Bridges over rivers can portray the geography of the community and provide a lasting educational as well as a play activity. Component parts are available for making theatres with music making mechanical puppets and shadow plays which can keep older children enthralled for hours. Yes, there is no limit to the pioneering spirit of business leaders who will have the opportunity of building exciting sculptural playgrounds which can pay off not only as inducements to theatre going, but can even bring in the stipend of a fee because they are so irresistible to children and parents alike.

Those business leaders who think of playgrounds in the negative fashion because it connotates the word "adventure" or danger and movement, fall into the same trap as public officials who refuse to provide children with sand and water because dogs mess it up or provide music for children because it upsets neighbors. A properly planned playground does not invite danger.

Experience has proved that equipment in which the fall out point or jumping off point is under 5 feet requires no supervision and causes few, if any, accidents. This rule is a good one to adhere to when buying such things as slides with ladders reaching 6 foot heights, or equipment which permits two to

(*Continued on page 38*)

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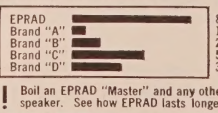
* Each hour in boiling water equals about 10 months normal use.



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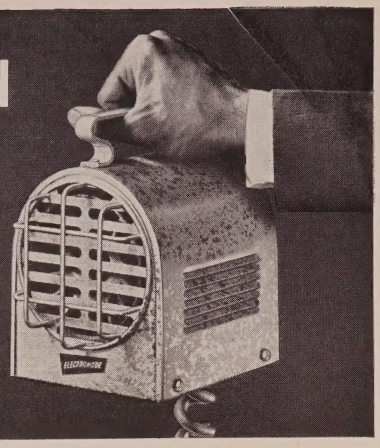
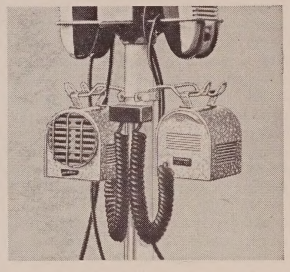


Here's a worry-free heater for drive-ins, Electromode's In-Car model. It's electric. There are no dangerous flames or fumes.

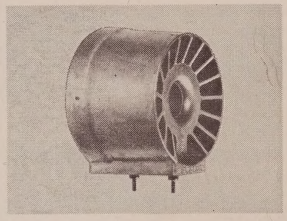
It has the exclusive Safety Grid Heating Element—all wires are well insulated and set deep inside the finned aluminum casting. This helps it hold up under rough treatment, too.

A *quiet* fan circulates warm air quickly when the unit is turned on. There's no warm-up delay. Helps viewing, too. Windshield stays dry and clean—doesn't steam up.

The size? About the same as a car speaker. Styled in scratch-resistant silver-grey finish.



Here are the front and rear views of the heater. Handle and long extension cord supplied with each. Heater sits on any flat surface, such as dashboard, floor, etc.



The Safety Grid Heating Element seals in all wires, guards them from damage. Can't overheat, because of a built-in Safety Switch.

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PLAYGROUNDS

(Continued from page 37)

three children to congregate and fight about "turns" at heights of six and seven foot off the ground. In those cases, it may be necessary to provide for a surrounding surface of heavy tumbled stones which give way when children fall or a bedway of tanbark, wood chips, and other soft materials.

However, the new type equipment has safety built into the equipment—slides are banked properly, children crawl out of a hole one at a time, ladders are arched so that feet are never more than three feet off the ground, etc. These new types of playground equipment not only provide physical activity but provides sustained play because they have dramatic implications for the children. Playhouses with stoves and cupboards offer hours of play to girls and boys alike; firehouses with lengths of pipe for putting out imaginary fires; platforms with sliding poles for firemen and policemen, trees for tarzans, stage coaches for overland drivers. These provide physical activity as well as sustained interests. As a result, there is no urge to explore dangerous fence climbing or other vandalism type of activities caused by disinterest in the equipment. The very appeal of a "theme playground" is an impelling force towards safety insurance.

The newer equipment is being made out of materials that require little or no maintenance. Fabricated out of concrete with integral color as part of it as well as out of fiberglass which also has integral color, they require no annual repainting. Nor are they tarnished by weather. What little steel is available in these equipment pieces are invariably hot dipped galvanized after fabrication so that they too, require little maintenance. Many of these playground pieces are of the type of shape and form which of themselves add zest to a playground. They are aesthetic in nature and add to the landscape. They are by no means a plumber's nightmare as the early equipment was and often can be used to landscape an area as well as to provide physical recreation activities.

We must stop a moment here, and say a word about protecting your playground investment by insuring long lasting aesthetics in the play area. Those commercial operators with the long view are the ones who seem to do well year after year. Witness the external attractiveness of the Rockefeller Center with its landscaping, its ice skating rink, its well planned shapes and forms. Does it grow stale after five years, ten years, twenty years? The far sighted operaor concerns himself with building into the playgrounds, attractiveness, proper landscaping it for long term beauty. He fences in the area not with cyclone fences that they speak of prohibitions, but spends a little more for creating elevations, pathways, and natural dividers which are decorative as well as protective. Yes, aesthetics is a vital part of a playground planning program in a drive-in theatre. By all means, consult a local architect and landscape architect in your planning.

In a properly planned "theme playground" adjacent to a drive-in theatre, there is a unique opportunity for real pioneering and public service that will provide extra profits and personal satisfaction for theatre owners and managers. Don't wait for the pressure of competitition to force you to reproduce a playground similar to your neighbors. Start today to pioneer your own direction in playground planning.

A Survey Of Drive-In Speakers

Design Trends In Outdoor Theatre Speaker Construction With Examples Of Today's Units

■ This article is designed to present a review of the drive-in theatre speaker, the problems facing the manufacturers of speakers, and finally, how those who manufacture speakers have attempted to overcome the problem of designing a low cost unit that combines quality sound reproduction with durability.

First, we would like to mention some fundamentals in speaker design and construction, and then present examples of those speakers currently being marketed to drive-in theatre owners.

Some Basic Problems

One of the most difficult problems facing the designer of an outdoor speaker is that he must create a unit with sufficient sensitivity that will bear up under unusual punishment. Mechanical damage resulting from harsh treatment such as dropping must be anticipated, and held to a minimum. This can be done by anticipating misalignment of such parts as the magnet and pole pieced due to shock, and bracing these units in the assembly in such a way as to make them more rigid.

Another problem facing speaker designers is adequately dustproofing the speaker, so that performance will not be impaired by accumulation of dust particles in the assembly.

Most commonly, speakers cones are molded from paper pulp, as this material retains comparatively greater flexibility at all frequencies. Many other materials have been tried as substitutes for the paper cone, because even the most exacting treatment with wax, silicones, or chemicals, will not absolutely insure protection from deterioration.

The phenolic cone developed during the war supposedly made the speaker cone 'blastproof,' but at the same time limited frequency response to ranges suitable for little more than transmitting the human voice.

In the design of drive-in speakers, the manufacturers have found no acceptable substitute for the paper cone, and arrived at the conclusion that they must concentrate their efforts on protecting the cone from harm ful agents by better sealing, etc., rather than attempting to replace it with another substitute.

Weather Proofing

There is a direct correlation between the effectiveness of weather protection built into the speaker unit, and its expected life. The more the speaker is protected from the sun and moisture, whether or not it is in the form of rain, the longer the cone and voice coil will last. The problem in this area is that quality of sound must not suffer from the materials used to insulate the speaker from the elements.

Specially designed louvres that effectively deflect rain yet permit maximum transmission of sound free from muffled tones, are often used to overcome this problem. New materials such as neoprene, are being employed also, where seals are used for this purpose.

SIMPLEX SPEAKER

Overall Efficiency

The highly efficient speaker is so designed that its most sensitive components are not encumbered by excessive weight, that is, there is a minimum of weight concentrated in the voice coil and cone, since these parts

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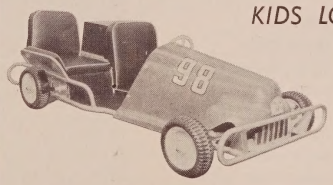

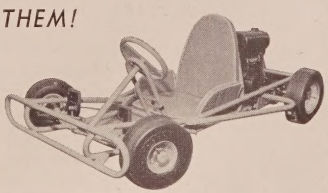

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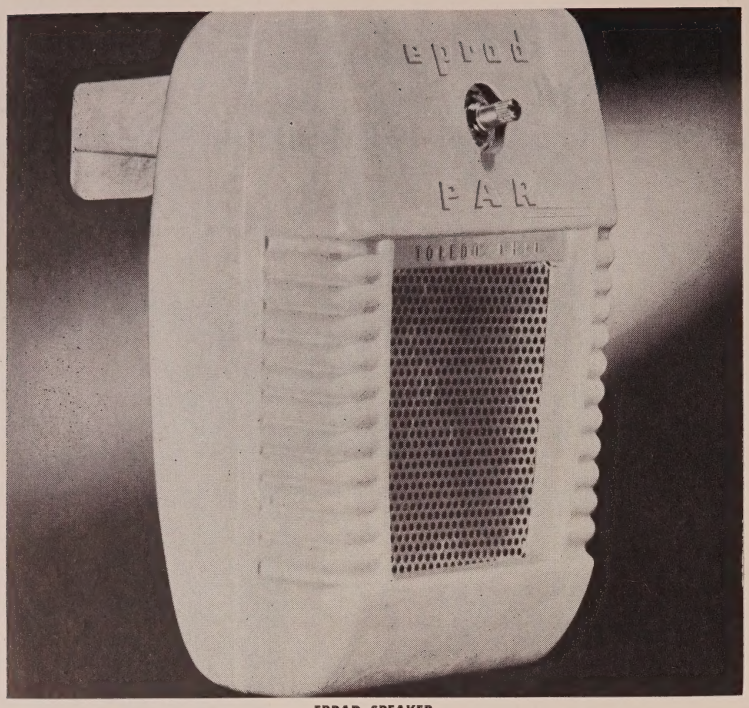

EPRAD SPEAKER

BALLANTYNE BRANDED SPEAKER

must vibrate at a tremendous rate of speed to achieve quality reproduction.

Low weight in these parts means a minimum of inertia to be overcome when the parts are set into motion, therefore the ideally constructed cone has equal weight masses in cone and voice coil, and is, therefore, 'in balance.' An unbalanced unit usually proves less efficient.

Ballantyne Speakers

The Ballantyne speakers all feature a permanently positioned magnet which insures maximum protection against shifting and voice coil drag. The units are available in a "Dub'l-Cone," or in a single cone series. The double cone principle operates by having the inner cone drive an outer cone, which is specially treated to ward off deterioration. The units also have full floating speaker mountings, eliminating warping of the frame. Another feature of the unit is that it has plug in terminals, eliminating soldering operations. Cases are die-cast aluminum, and the cone is treated with a special water-repellent, in addition to having neoprene seals.

Eprad Speakers

The Eprad "Par" speaker features a special weatherproofed 4 inch driver unit with a kapoc cone (not paper), a heavy Alnico V magnet, anchored pole-piece cap, sealed spider and an aluminum voice coil cylinder. Its case has an attractive grey finish and is designed to withstand rough treatment. The universal arm and hanger plate fits most junction boxes. The "Par" also features cadmium plated quick-disconnects (no solder joints), theft-proof screws, a perforated aluminum cone guard and an enclosed volume control.

The units are all of die-cast aluminum or fibreglass, and have volume control units treated with a silicone grease to rule out corrosion. Eprad uses a weatherproof "Kapoc" cone, the same material used in life preservers.

Simplex Speakers

The Simplex Speaker offers a weatherproof Alnico 1.47 ounce Aluminum voice coil speaker that is 4" in diameter.

Construction of the case is simplified, and parts are held by stainless steel Phillips head screws to discourage tampering.

The speakers have a shock reducing floating speaker unit which simplifies replacement. The speaker cone protector is made of perforated aluminum, and is lightweight and sturdy.

The shell itself is made of die-cast aluminum, and is offered in enameled colors, or an unpainted finish. The units come with either straight or coiled cords.

Motiograph Speakers

The Motiograph speakers are made of die-cast aluminum, and all metal parts of the speaker units and volume controls are specially plated to resist corrosion. The face of the new Motiograph speaker unit is covered with a taut linen cover (raincoat) impregnated with a water-proof and dust-proof chemical that curbs the passage of moisure, grit, and dust from reaching the speaker unit cone.

This filtering device assures long unit life, and simplicity of construction. The housing of the units are made of two halves designed to take rough treatment, and is pre-finished to withstand climatic extremes.

The units have but five parts, the front and back, the 'Rainmaster' speaker unit, volume control, and cord. The units fit most junction boxes.

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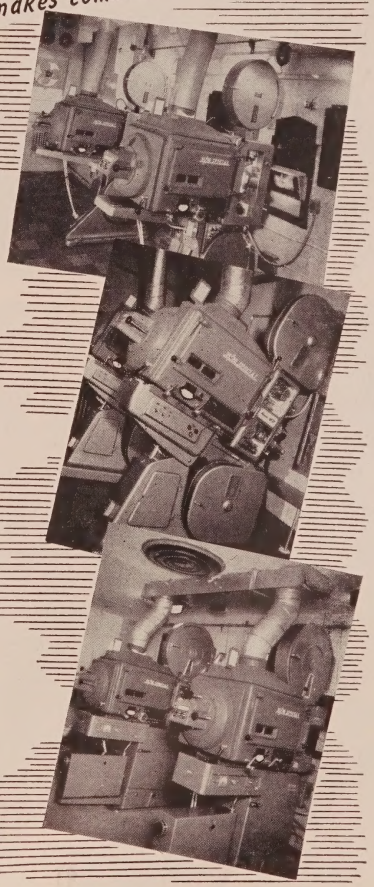
In fact, from all parts of the compass, comes the word that more Strong projection arc lamps are installed for the projection of 70 mm productions than all other makes combined!

The New Strong "35/70 Special"

PROJECTION LAMP MEETS THE OPTICAL REQUIREMENTS OF EVERY 70MM/35MM PROJECTOR!



Designed specifically for 70 mm/35 mm projection, it projects both equally as well and without changing reflectors. The only 70 mm arc which accommodates full 20-inch positives. Permits projection of an extra double reel per carbon.

Automatic arc control—

AT NO EXTRA COST!

Strong manufactures nine types of projection lamps. The only complete line. Write for full details. Without obligation, you can have any of them demonstrated in your theatre.

THE STRONG ELECTRIC CORP.

21 City Park Avenue • Toledo 1, Ohio

Ground Care Vital To Drive-Ins

Landscaping and Fencing Tips to Avoid Costly Mistakes Plus an Extra Profit Idea

The theory that "if you're not going to do something right, don't do it at all" is especially applicable to the landscaping of drive-ins. It's an unfortunate fact that many drive-in owners have ignored this maxim.

In their efforts to design an attractive setting for their theatres, many have fallen prey to unskilled advice and purchased second-rate stock, or planted recklessly without stopping to consider how various combinations of plants look in proximity to one another. Another common fault has been to plant without regarding whether or not the soil or climate is suitable for specific plants.

Often shrubbery has not survived the first winter, or if it did, an uneven growing rate left a less than attractive appearance the following year.

To get the most for his landscaping dollar, the operator should design his landscaping for the appreciation of the greatest number of people. There really isn't too much point in such fancy items as statues, vases and elaborate annual flower beds, which don't show up to especially good advantage at night. A simple design, with a trim and neat appearance is best. A low massed effect in shrubbery and hedges along with perennial gardens all contribute to an attractive appearance.

Experienced Help

The choice of a top-notch landscaper or nurseryman is a must for careful planning. Too many operators have made the mistake of trying to utilize cut-rate or inexperienced help. A thoroughly reputable nurseryman, with his long years of experience is the best person to see while still in the planning stage.

It's hard for many people to realize that the side fences of drive-in theatres are not to block the view of passers-by and possible free-loaders, but rather for the purpose of keeping the road lights from the eyes of the patrons. Therefore the fence length will vary from site to site. It is often desirable however, to erect a heavy wire fence around the outer line of the theatre to keep small children and animals from wandering about. Obviously, reasons of safety prohibit this.

These enclosing fences can best be constructed of the same asbestos-cement materials used in the screen building. There are three good reasons for this procedure. These are: the material does not shrink and leave wide chinks which occur when wooden boards are used; there is no paint required to keep a neat appearance; and the erection costs are less than would be required for wooden fences.

One word of caution however. The wind resistance of a long tight fence is very high, so the fence posts must be sturdy, and set in sufficient concrete.

Simple Design Best

Ornamental picket fences may be used around lawn areas and drive-ways, but not around areas where flowers have been planted as they'll obstruct the view. In cases such as this, it's better to erect posts, and connect them with chains, which will not block the view, but keep off pedestrians and automobiles.

Nothing pleases the eye more than a sweep of velvety lawn or gives a more inviting appearance than an expanse of smooth, uniform and weedless turf extending from the highway to the drive-in. In the theatre's playground area, an even, green and thick turf gives an impression of orderliness and lends a touch of natural beauty.

Turf grasses are tough, and grow successfully with other grasses if given a chance. Failures should never be charged against the grass if the variety planted is real turf grass. Remember: good lawns are never accidental, they're carefully planned and tended.

As grass is a living organism, its health depends upon its nourishment and environment. Although the tolerance of grass to adverse conditions is wide, there is a limit beyond which no grass will grow successfully.

Grass Facts

There are eight factors that enter into the development and maintenance of good turf areas. These are: 1. The foundation 2. The subsoil 3. The topsoil 4. Drainage 5. The Surface Grade 6. Seed selection 7. Seeding 8. Fertilizing.

Century PROJECTION AND SOUND SYSTEMS

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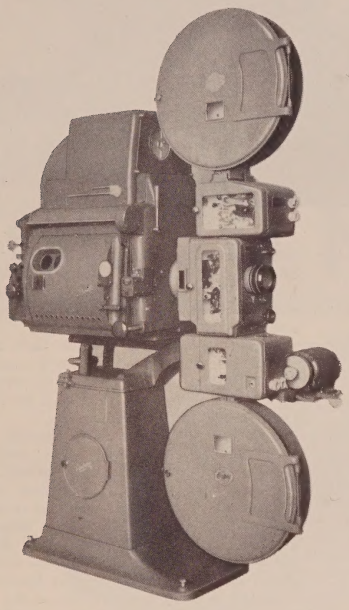
. . . you will be ahead with CENTURY for years to come!



CENTURY'S standard or new 35-70mm projector

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment — everything is scientifically arrived at — to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts (10 gears where others require up to 23) in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive. Fewer gears and shafts mean less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY-introduced design, now widely used. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use but it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. The new curved film trap features solid fixed shoes. This sturdy precision design, provides positive positioning of the film—therefore positive focus. The aperture plate was designed as an integral part of the film trap which serves to maintain the correct focus.

Century

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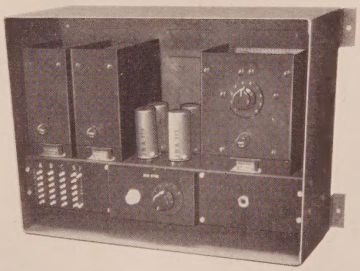
- ★ Lower installation costs.
- ★ No more racks of equipment. Big savings in weight and space requirements.
- ★ Electronic switching—no complex mechanical switches, no relays.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre". (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



This wall mounted case—ONLY 17" x 12"h. x 7"d. contains the complete sound system for your theatre.

See your CENTURY dealer or write:

Century **CENTURY PROJECTOR CORPORATION**

NEW YORK, N. Y.

GROUND CARE

(Continued from page 42)

The foundation is the level below the subsoil. It usually consists of rock, clay, sand, or gravel. The greater its distance below the topsoil, the less influence it has on the grass.

If possible, the foundation of the lawn should be uniform. If it isn't, there will be an uneven distribution of moisture, and consequently ground settling and heaving.

The subsoil is an infertile layer of earth between the topsoil and the foundation. It regulates the flow of water from the topsoil; subsequently it is more important than commonly thought. The depth must vary due to local conditions, but usually from 14 to 18 inches is sufficient. Uniformity is also important here. For this reason, it's obvious that tree stumps and building materials are poor fillers.

The topsoil depth need not be more than four or five inches, providing there is an adequate subsoil. It should be remembered also, that soil deficiencies can be easily remedied by additions of fertilizer and other top soil. Again it is most important to prepare the seed bed with the necessary soil additives.

A surface slope of at least six inches per 100 feet is the minimum safe drainage grade. There should also be several outlets for water drainage.

Many states require complete information concerning the type and grade of seed contained in a package. This information is your best guide for buying the proper type seed for your needs.

Proper Seeding

Fall is by far the best time to seed a lawn. Spring seeding means waiting until the soil is dry enough to work, and by that time, weeds have already begun to grow.

Grass plants must have a complete fertilizer, that is one having nitrogen, phosphorus and potash, the minerals that are usually deficient in top soil. An ideal program calls for three applications, two in the spring and one in the fall. If only one is possible, the fall application is best.

After all the preparations and expense involved in bringing a lawn to the desired state, there remains the never ending task of maintenance. The lawn by this point can be considered a rather expensive investment, with the average cost being in the vicinity of $3,000.

Lawn Care

Obviously the most noticeable maintenance factor will be in the regularity with which a lawn is mowed. In the long run a more satisfactory appearance may be obtained by mowing on a frequency set by the length of the grass and the weather, rather than on a fixed periodic schedule.

Newly seeded lawns should be allowed to grow as long as possible and should be left one half inch higher than the usual one and one quarter to one and one half inches.

When watering a lawn it's important to remember that a thorough soaking from every six to eight days is more beneficial and more economical than more frequent but shorter sprinklings. The early morning is the best time to water the lawn, although no harm is done by afternoon watering.

One note of caution, it's just as harmful to overwater a lawn as underwater one.

The Weed Problem

Weeds, the enemy of every home owner and amateur gardener, are even more of a nemesis to the drive-in operator. Weedy areas serve as an ideal breeding ground for insects that annoy patrons, spoil the appearance of the theatre, and are a definite health hazard. Weeds are particularly a nuisance in areas such as playgrounds, driveways, fences, and wooded fringe areas.

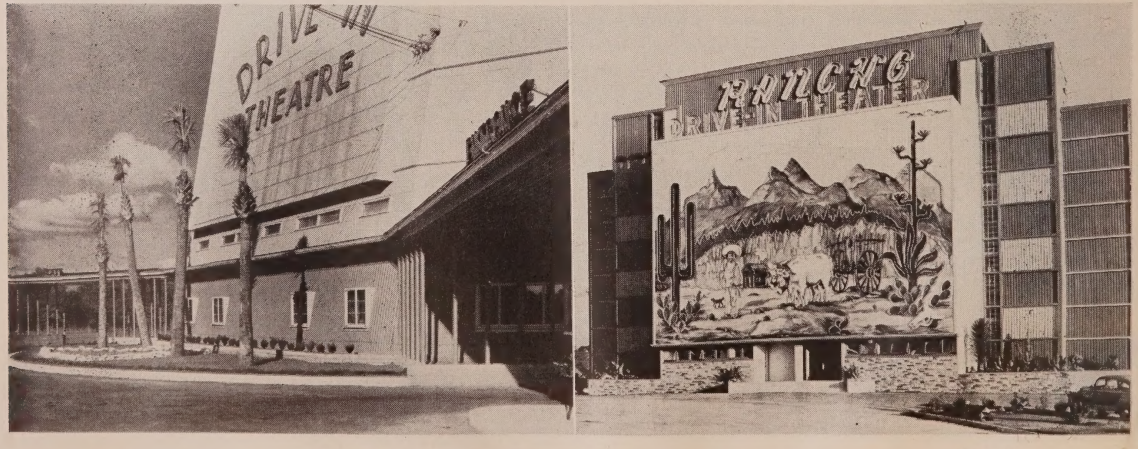
Recent advances in science have made it possible for the drive-in owner to control this problem. As a matter of fact, the owner has no one to blame but himself if he lets this problem get out of hand.

If a lawn has been well planned, seeded with healthy and sturdy grass, and maintained in reasonably good fashion. Weed control should never be a serious problem.

Smart drive-in owners won't let this chance for increased profits slip away. Many have already found that the fences for drive-ins are a natural place to display the advertisements of local merchants and businessmen. This can be done quite simply, in the fashion followed by baseball parks. Aside from bringing in added revenue, this program will help to defray the cost of necessary fencing and light baffles.

It's also possible to utilize both sides of the fence, so long as it does not interfere with your own advertising.

Keep in mind that the great majority of drive-ins are located on busy highways, on sites that advertising firms pay top dollar to locate billboards.



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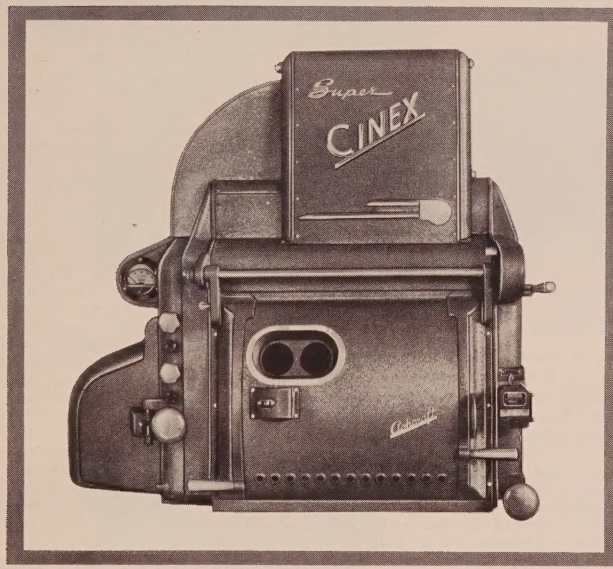

In "the largest single order for motion picture theatre equipment ever given out" . . . it is noteworthy that ASHCRAFT Projection Lamps and ASHCRAFT Hi-Reactance 12 phase Rectifiers were the only equipment of the kind on the order. Thus 70 new Cinerama theatres join an ASHCRAFT-equipped group of theatres that includes every leading theatre on Broadway and practically every leading theatre in the free world.

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New Arc Mirrors For Brighter Projection

Strong TufCold Mirrors Reduce Picture Blurring And Heat Damage

By Arthur J. Hatch
President
Strong Electric Corporation

■ Not only are the movies better than ever—they are also bigger, brighter, and more realistic, thanks to the tremendous light-producing power of modern projection lamps! But unfortunately, the inception of panoramic widescreen processes and the gradual raising of indoor-theatre screen-brightness levels from the old minimum level of 10 foot lamberts to an average of 20½ foot lamberts (measured with the projector shutter running) have increased the heat problem to serious proportions. The average American indoor screen is about 35 feet wide, and of course, many are over 45 feet wide. The average drive-in screen is more than 90 feet wide, and many exceed 110 feet. Now, the thousands of lumens of light needed to illuminate these enormous screens must be squeezed through the film aperture of the projector—a tiny window which, in 35-mm projection, is even smaller than a postage stamp!

The delicate film may be disastrously overheated by the fierce blaze of concentrated radiation. The individual frames of film are exposed to the intense heat for only a fraction of a second; but during this short time they flutter in and out of focus so rapidly, and often so violently, that the picture is blurred. The projectionist cannot possibly adjust the lens for a clear picture when the film buckles. In extreme cases, the emulsion of the film is actually blistered, and the print completely ruined in one showing.

Cold Mirror

The most practical solution of the heat problem is an arc-lamp mirror which reflects to the film and screen all of the light emitted by the crater of the positive carbon while permitting the useless, invisible, heat-generating radiations—the ultraviolet and infrared rays—to pass right through the mirror and into the rear of the lamphouse where their heat is dissipated by ventilation. Reflectors which act selectively upon the mixed radiations of the carbon arc so as to focus only the useful visible rays upon the film aperture, rejecting all others, are now available to every user of rotating-positive reflector lamps in greatly improved form, the Strong TufCold front-surface interference mirror. The advantage offered by TufCold arc-lamp reflectors are impressive. They almost completely eliminate the likelihood of film damage, they reduce buckle for clearer, steadier, more lifelike pictures on the screen, they increase the brightness of the pictures by eliminating light-robbing heat filters, and they save money on mirror replacements by resisting scumming and pitting to a marked degree.

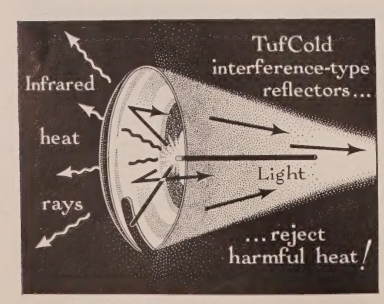


FIG. 1—An interference-type reflector reduces heating of the film and mechanism by reflecting only the useful light rays to the projector aperture. Invisible heat-producing infrared rays pass right through the mirror and into the rear of the lamphouse, where they are dissipated harmlessly.

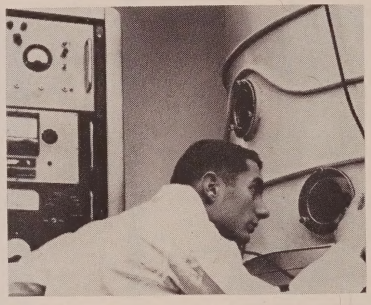


FIG. 2—Interference coatings are deposited on reflectors in a 60 inch vacuum chamber under rigid instrument control and with constant monitoring by technicians.—Photo courtesy Optical Coating Labs.

The heat problem, now relegated to theatres not yet equipped with Strong TufCold reflectors, has two distinct aspects which must be separately evaluated by the purchasers of projection equipment and by the projectionists who operate it.

The more urgent aspect of the heat problem is the print-damaging, buckle-producing effect of direct irradiation of the film by the concentrated rays of the arc lamp. In the days before the introduction of TufCold reflectors, this heating effect was mitigated by interposing heat filters in the light beam between the lamp and the projector mechanism. And even though heat filters have been improved since the days of the now obsolete infrared-absorbing glass, the use of heat filters has many disadvantages.

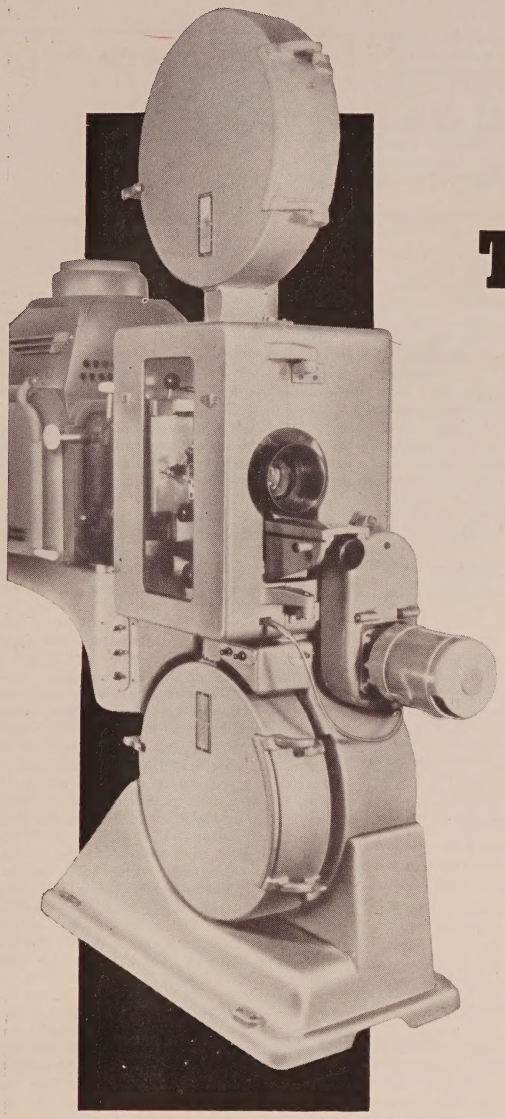
Notwithstanding their relatively high efficiency, interference-type heat filters waste an excessive amount of light, namely, from 10% to 15% when the filters are new, and from 15% to 20% after they have been in use for some time. They reduce aperture heat to about 55% of its original value when an ordinary silvered reflector is used in the lamp, but it should be remembered that some of the heat elimination is the result of eliminated, and thereby wasted, light. Interference filters do their work by transmitting the useful light (about 85% of it, on the average) and reflecting most of the hot, useless infrared rays back into the lamphouse. Interference filters do not themselves get as hot as absorption-type filters, and consequently do not require such energetic refrigeration to prevent their destruction. Nevertheless, the microscopically thin layers with which they are coated gradually deteriorate in the reflected arc beam, and may burn off quite suddenly, with cracking of the glass, if the beam is accidentally concentrated to a focus upon them.

Another method of reducing the temperature of the directly irradiated film is the use of an air-jet at the projector aperture. This method does not prevent heat from being generated in the film by absorbed radiation, but it does help to remove it before the temperature rises high enough to scorch the emulsion. Because it is likely to aggravate the fluttery in-and-out-of-focus movements of the film, air-cooling is not generally desirable except in the few unusual cases where it must be used as a last resort.

The TufCold interference-type reflector has made the use of heat filters and air-cooled film gates unnecessary even when such powerful modern lamps as the Strong Mighty-90, Super-135, U-H-I, and 35/70 Special, are employed for the realistic, daylight-bright widescreen projection increasingly demanded by the moviegoing public. On the whole, projection engineers feel that simplified high-intensity (Suprex) lamps fitted with ordinary silvered mirrors do not require the use of heat filters when operated at arc currents below 75 or 80 amperes. The radiant-energy flux at the center of the 35 mm film aperture ranges from 0.7 to 0.8 of a watt per square millimeter at these currents with this type of arc lamp. On the other hand, some method of reducing heat must be used with all rotating-positive high-intensity lamps, inasmuch as these lamps have large

(*Continued on page 48*)

FIG. 3—Individual finished reflectors are check for light reflecting and heat transmitting qualities as well as for beauty in appearance.



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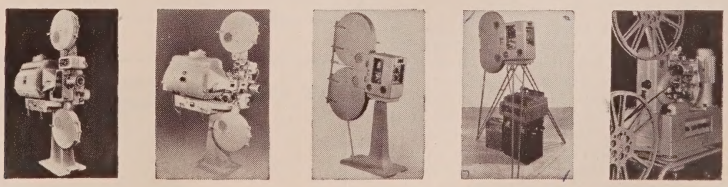

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(Continued from page 46)

mirrors (16″, 16½″, and 18″) and burn from 75 to 180 amps. (0.8 to 1.2 W/mm²).

The effect of the TufCold reflector in reducing aperture heat (the heat on the film due to direct irradiation) is almost magical! Even though delivering substantially more light to the screen than a silvered mirror used in conjunction with a heat filter, the TufCold reduces heat at the center of the aperture to 0.4 or 0.5 W/mm² with rotating-positive reflector lamps at high arc currents, and results in a center-aperture flux of only 0.6 to 0.7 with the most powerful projection lamps in existence, the Strong Jetarc and the National Ventarc, each of which has a 21-inch reflector! These values of radiant flux are actually in the same heat range as those obtained with small and medium-size Suprex lamps having silvered mirrors.

The second aspect of the heat problem concerns the conduction of large amounts of heat from the metal rails and tension shoes of the film gate to the perforation margins of the film. Thermal conduction is very harmful to the film, causing it to warp, shrink, and become brittle. It is prevented by using water-cooled gates in the projectors—an absolute necessity in the operation of many drive-ins and other large theatres. Use of TufCold reflectors in the arc lamps eliminates the need for water-cooled gates in many instances however, by drastically reducing the heat content of the radiation focused upon the aperture plate of the projector mechanism.

An ordinary silvered mirror reflects all the radiations of the high-intensity carbon arc —ultraviolet, visible, and infrared—about equally well. The ultraviolet wavelengths in high-intensity are radiation extend from 3250 Angstroms down to 4000 Angstroms and account for 4% of the radiant energy emitted by the arc. The region of visible radiation—light—extends from 4000 Angstroms (violet) through all the colors of the spectrum down to 7500 Angstroms (deep red), accounting for 40% of the energy. The Infrared wavelengths, which account for the remaining 56%, extend from 7500 Angstroms down to about 4000 Angstroms (but are actually rather weak beyond 2000 Angstroms). It is obvious that complete removal of the invisible ultraviolet and infrared wavelengths from the arc radiation will reduce the heat to only 40% of its original intensity. That is, the visible light, alone, accounts for 40% of the total heating effect of high-intensity arc radiation.

Cold Mirror Best Heat Reducer

No actual heat filter or cold mirror is quite as perfect a remover of ultraviolet and infrared as this theoretical ideal; but of all the means known for reducing the heat content of arc radiation, the interference-type cold reflector is by far the most effective, as tests amply prove. Suppose a silvered-glass reflector be used in an arc lamp, and the relative intensities of screen light and aperture heat obtained each be assigned a numerical value of 100%. On this basis, the insertion of an absorption-type heat filter in the arc beam will reduce the light to a value of about 80%, and the aperture heat to about 60% of its original value. Is this a 40% reduction in the heat? Not really. In order to maintain the former level of screen illumination, the total amount of radiation must be increased by raising the arc amperage. Lumen for lumen of light, therefore, the absorption filter reduces aperture heat to about 60/80/75% of its original value—a heat reduction of only 25%!

Interference-type heat filters fare somewhat better: Light = 85% of original value, heat = 55% of original value, lumen-for-lumen heat value = 55/80 = 65%, a 35% heat reduction.

TufCold reflectors reduce the heat without reducing the light at all, and hence enjoy a tremendous advantage over heat filters of all types. As a matter of fact, tests reveal that TufCold mirrors are actually better reflectors than silvered mirrors, resulting in relative lighting efficiencies of 102 per cent to 104 per cent. On the basis of 103% for the illumination efficiency of a TufCold reflector relative to a silvered mirror, aperture heat is approximately 56% of what it would be with a silvered mirror under the same conditions of carbon trim and current. How much does the TufCold reflector reduce heat on a lumen-for-lumen basis? 56/102 = 54%, a heat reduction of 46%. The heat on the film and aperture plate of the projector is approximately halved by the TufCold, and without loss of light!

"Interference" the Secret of TufCold

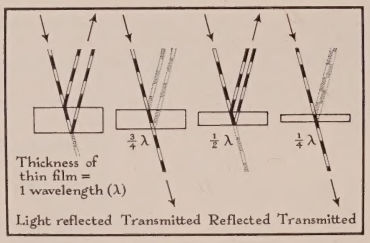


FIG. 4—When a ray of light falls upon a thin transparent film equal in thickness to the length of the light waves, or ½ this length, the waves are reinforced and totally reflected. On the other hand, if the thickness of the film is equal to ¾ or ¼ the wavelength, "cancellation" of the reflected waves results in total transmission. These phenomena are known as "interference."

The remarkably high efficiency of TufCold reflectors is due to the scientific application of the familiar phenomenon of light-wave interference. A microscopically thin transparent film of relatively high refractive index reflects waves of radiation having a length twice the thickness of the film, and transmits waves whose length is four times the thickness of the film. For most quarter wave and half wave films, the reflection or transmission, as the case may be, is total.

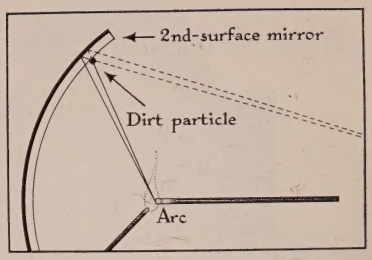


FIG. 6—How a single particle of dirt on the glass surface of a rear-surface mirror produces the light-obscuring effect of two particles. Strong TufCold reflectors have the reflecting coating on the concave front surface, and hence are free from this "doubling" effect.

The beautiful colors exhibited by a soap bubble and by an oil-slick on water are due to interference. A cold mirror is made by depositing a large number of thin layers alternately of high and low refractive index upon a highly polished glass mirror blank by thermo-evaporation in a vacuum. The substances used are selected for transparency, refractive index, high melting point, hardness, and chemical stability; and the thickness and uniformity of the layers are meticulously controlled. The completed cold mirror accordingly consists of a glass blank upon one surface of which is coated a "dielectric stack" comprising a large number of quarter-wave and half-wave interference films. Such an arc-lamp mirror, scientifically designed and manufactured under exacting laboratory conditions, reflects to the projector aperture only the picture-forming visible wavelengths of light while allowing the invisible ultraviolet and infrared rays to pass through harmlessly to the rear of the lamphouse. No visible radiation passes through a cold mirror except an insignificant residual of pinkish light consisting mostly of extreme violet and red rays.

Cold mirrors sometimes have the interference coating on the rear surface of the glass. These, like ordinary silvered mirrors, require the light to pass through the glass twice—once on its way from the arc to the reflecting surface, and again as it leaves the reflecting surface on its way to the film aperture of the projector. This twofold passage occasions a small loss of light and also heats the mirror. Rear-surface cold reflectors are equally as subject to pitting and scumming by materials ejected from the arc as silvered mirrors are; and they have other disadvantages. Unlike the cold mirrors previously available, TufCold reflectors are exclusively of the improved front-surface type. The special interference coating on the concave front surface of the glass is remark-

(Continued on page 50)

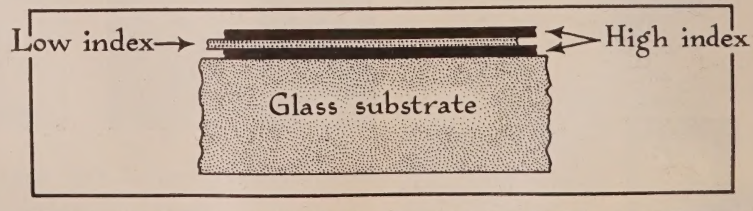


FIG. 5—A cold reflector is made by depositing a series of thin alternate layers of high and low refractive index upon the surface of the glass mirror blank by a special vacuum process. As many as 9, 11, or 13 layers, both of quarter- and half-wave thickness for specified wavelengths, may be used.

NATIONAL PROJECTOR CARBONS

TRADE-MARK

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors

OPERATING DATA — CARBONS FOR MOTION PICTURE FILM PROJECTION

CARBONS		Arc		Lamp optical system	Approx. carbon consump. rate in./hr.	
Positive	Negative					
Description	Description	Amp	Volts		Pos.	Neg.
Non-Rotating, Reflector-Type Lamps—"One Kilowatt" d-c Trim						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	40	27.5	11 3/8 in. dia f/2.5 mirror	5.4	3.2
Non-Rotating High-Intensity Trims						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	42	35	14 in. dia f/2.3 mirror	6.4	3.7
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	46	37	14 in. dia f/2.3 mirror	8.0	4.0
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	50	40	14 in. dia f/2.3 mirror	9.8	4.3
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	55	42	14 in. dia f/2.3 mirror	12.0	4.7
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	60	37	14 in. dia f/2.3 mirror	9.0	3.8
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	70	40	14 in. dia f/2.3 mirror	13.6	4.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	65	40	14 in. dia f/2.3 mirror	7.6	3.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	75	43	14 in. dia f/2.3 mirror	10.8	3.8
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	80	45	14 in. dia f/2.3 mirror	13.8	4.0
Rotating, Reflector-Type Lamps						
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	75	52–56	16–16½ in. dia f/1.9 mirror	14.0	3.3
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	80	53–57	16–16½ in. dia f/1.9 mirror	16.3	3.4
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	85	54–58	16–16½ in. dia f/1.9 mirror	18.7	3.5
9mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	90	55–59	16–16½ in. dia f/1.9 mirror	21.1	2.7
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	95	51–57	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	15.0	2.3
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	100	54–59	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	16.5	2.5
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	110	59–65	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	24.5	3.1
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	110	57–62	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	12.5	2.7
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	115	58–64	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	16.0	2.8
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	120	59–68	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	20.5	2.9
13.6mm × 18 in. High-Intensity	7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	7/16 × 9 in. "Orotip"	125–135	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	½ × 9 in. "Orotip" or 7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
10mm × 20 in. "Hitex"	7/16 × . in. "Orotip"	125	60–64	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	19.5	2.4
10mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	130	62–66	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	25	2.6
10mm × 20 in. "Hitex"	½ × 9 in. "Orotip"	135	66–70	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	32	1.7
10mm × 25 in. "Hitex"	7/16 × 12 in. H. I. Solid	138	76	21 in. dia mirror	†	†
10mm × 17½ in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
10mm × 25 in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
11mm × 22 in. "Ultrex"	8mm × 12 in. H. I. Solid	195	80		45	
Rotating, Condenser-Type Lamps						
13.6mm × 22 in. High-Intensity	7/16 ×9 in. "Orotip"	125	59	Condenser lenses at f/2.0	7.3	2.4
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	150	65	Condenser lenses at f/2.0	14.0	1.9
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	160	68	Condenser lenses at f/2.0	17.5	2.1
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	170	70	Condenser lenses at f/2.0	16.0	2.3
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	180	74	Condenser lenses at f/2.0	21.5	2.5
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	265		Condenser lenses at f/2.0		
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	290	80	Condenser lenses at f/2.0	45	

NOTE: *Not carried in stock. Made to order. Carbons burned with short protrusion in experimental water-cooled silver jaws.
†Data can be obtained from lamp manufacturer.

The terms "National", "Union Carbide", "Suprex", "Hitex", "Ultrex" and "Orotip" are trade-marks for products of

NATIONAL CARBON COMPANY

Division of Union Carbide Corporation

270 Park Avenue, New York 17, N.Y.

UNION CARBIDE

(*Continued from page 48*)

ably stable and long-lived and resists the formation of white scum, copper splashes and carbon particles. The light does not enter the glass of a TufCold reflector, the mirror remains cooler at all times, and special heat-resistant glasses which may be faintly colored can be used for extra insurance against accidental breakage. TufCold front-surface reflectors are also superior from an optical point of view. They reflect several percent more light, and the presence of dirt particles on the surface obscures less light because there is no doubling of images caused by separation of the foreign bodies from the reflecting surface by the thickness of the glass.

The cleaning of TufCold front-surface interference reflectors makes a few demands on the projectionist, and requires a procedure different from that ordinarily employed in the cleaning of silvered mirrors. TufCold reflectors should never be scoured with steel wool or household cleansers! Abrasives such as these might scratch the thin optical coating. The scum which tends to form on the rear-surface reflector does not form so readily, and seems to be more easily removed from the interference coating of a TufCold reflector. The surface of a TufCold reflector should be periodically brushed with a soft, clean, lint-free cotton cloth to remove dust. Fingermarks, grease-spots, and other stubborn stains may be removed with a soft cloth moistened with lens-cleaning fluid or pure alcohol solution.

Now that Strong TufCold arc-lamp reflectors are available, projectionists operating in large theatres and drive-ins may well wonder how they ever got along without them! In point of fact, the successful operation of such high-powered arc lamps as the U-H-I and Jetarc and the National Constellation and Ventarc are absolutely dependent on the cold-type reflector. The manifest improvement in projection quality when Tuf-Cold reflectors are used in other powerful lamps of the 16, 16½-, and 18-inch mirror class is at the same time a boon to the projectionist and a vital business-building aid to the exhibitor who strives to present the brightest, clearest, most patron-pleasing movies on his screen.

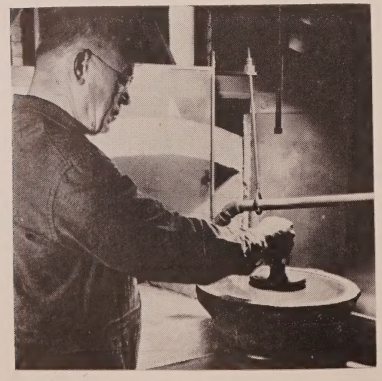


FIG. 1—A circular disc of flat glass is placed over a reflector-forming mold preparatory to treatment in the "bending furnace" where the glass is heated to the softening point and sucked down by vacuum to make perfect contact with the accurately ground and polished surface of the mold.

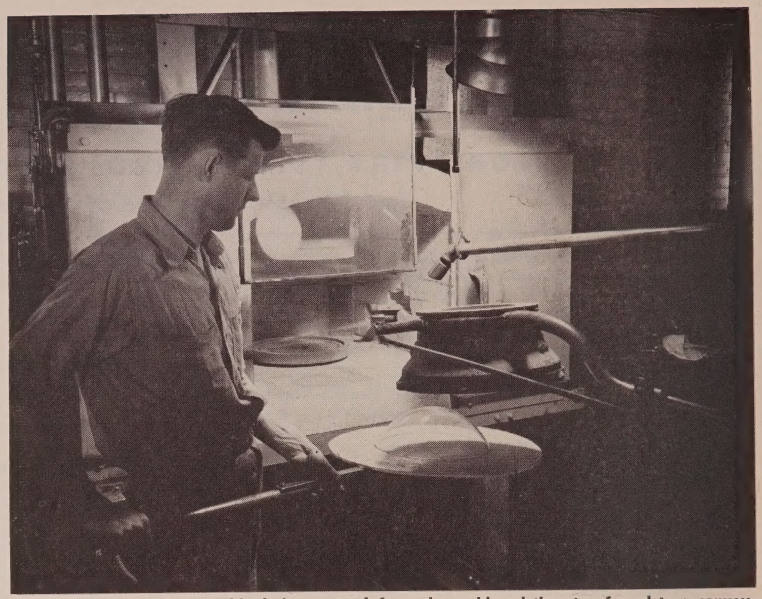


FIG. 2—The formed mirror blank is removed from the mold and then tranferred to a conveyor-belt "annealing oven" in which it is cooled slowly and uniformiy to assure freedom from strain.

Brighten Your Picture

The brilliant, crystal-clear presentation of modern movies on giant screens is made possible by the silvery, jewel-precise reflectors in the arc lamps of motion-picture projectors. In fact, the success of any theatre, drive-in or conventional, is largely dependent upon the quality and condition of the arc-lamp mirrors.

The first projection arcs, woefully inadequate by today's standards, employed small condensing lenses instead of large mirrors. The reflector type of lamp, popularized by the late Harry Strong in 1925, revolutionized projection technology. Mirrors are capable of delivering vastly more light to the screen than condensing lenses can, at lower cost. Thanks to two early Strong reflector lamps, the "Hy-Lo" of 1928, and the "Mogul" of 1933, the daylight-white brilliance of high-intensity reflector-arc illumination came within the reach of every theatre, large or small. Although condensing lenses lingered on in a few arc lamps of early design, the well-known Strong family of automatic large-mirror lamps decisively established the supremacy of the high-intensity reflector arc for the brigtest, whitest, most economical illumination of theatre screens. These Strong lamps include the "Mighty 90" (1949), the "Super 135" (1953), the "Ultra Hi-Intensity" (1956), the "Jetarc" (1958), the "35/70 Special" (1959), and the new "U-H-I" (1960).

In order to function properly, the reflector of an arc lamp, like any other component vital to the projection process, must embody the very best materials and the highest standards of craftsmanship. This is why the Strong Electric Corporation, famed as the world's largest manufacturer of projection lamps, established its own optical department in 1935 for the production of reflectors of assured quality. Strong replacement reflectors are available for both Strong and all other American reflector-type arc lamps, old and new.

Every production step in the manufacture of Strong reflectors from the optical designing and blank forming, through precision polishing, to silvering and final inspection is supervised by experts. The brilliant film of pure silver coated upon the rear surface of the polished glass is protected by a layer of electroplated copper and either an aluminum or water base high temperature paint and then baked. And the glass, itself, is of special quality and carefully annealed for durability and long life under the stresses and strains of daily use. Even so, any arc-lamp mirror is necessarily exposed to violent extremes of temperature and to pitting and scumming by the carbon arc which blazes fiercely only inches away from its polished optical surface. Such severe conditions unavoidably result in a gradual reduction of reflective power and a dimming of the projected pictures. Continued use of arc-lamp reflectors which are pitted, frosted by scum, and otherwise damaged is a wastefully expensive practice. If the arc current is increased to compensate for the loss of light, the excessive consumption of electric power and carbons represents a dollars and cents loss which is truly alarming when extended over a protracted period of time. On the other hand, if the arc current is not increased, the exhibitor is still paying for power consumption and extra carbons which should, but do not, contribute a single lumen to the brightness of the picture on the screen.

Every projectionist strives to operate his lamp equipment at peak efficiency, but even more serious than immediate monetary loss to the exhibitor is the poorer quality of projection attendant upon the continued use of deteriorated mirrors. Dim, discolored, or unevenly illuminated pictures create audience dissatisfaction, which ultimately results in a loss of patronage.

Much has been written in technical journals concerning the respective merits of the different types of arc-lamp reflector, namely, silvered-glass, metal, and interference-type or cold mirrors. The conclusions of testing engineers and the actual experience of projectionists attest overwhelmingly to glass mirror superiority, both silver-coated and cold.

The earlier metal mirrors were made of

(*Continued on page 57*)

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE f/1.7

f/1.7 . . . in focal lengths from 2½" through 4".

6 ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

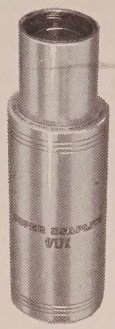
COATED OPTICS . . . throughout. For high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE f/1.7X



An extended barrel lens for use on projectors where the lens mount interferes with the light path of standard short focal length lenses.

f/1.7X . . . in focal lengths from 2" through 3".

MULTIPLE ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

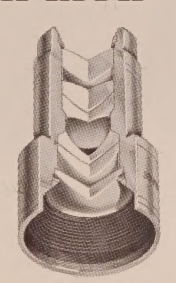
COATED OPTICS . . . throughout for high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 294
2" through 3"

SUPER SNAPLITE f/1.9



ANASTIGMAT . . . six elements for wide-angle, high magnification, wire-sharp projection.

f/1.9 . . . magnificent screen brilliance.

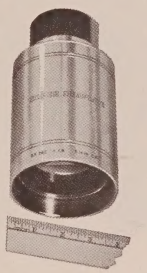
COATED OPTICS . . . give greater light, sparkling contrast.

SEALED LENSES . . . keep out light-robbing dust and oil.

ANODIZED FINISH . . . cannot flake or peel off.

Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE f/1.9



f/1.9 . . . in focal lengths from five up to and including seven inches.

COATED OPTICS . . . for higher contrast and even brighter pictures.

SIX ELEMENTS . . . for the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT . . . no threaded joint to admit moisture, dust or oil.

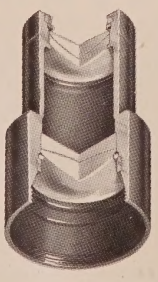
SEALED CONSTRUCTION . . . under normal use, does not need to be taken apart for cleaning.

ANODIZED FINISH . . . no flaking, chipping or peeling to impair performance.

Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diameter Super Snaplite projection lenses are available on special order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II f/2.0



f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slower
Above 7"—on special
order.

KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

Century's All Transistorized Sound System

System Features Simplicity In Design, Maintenance, and Operation

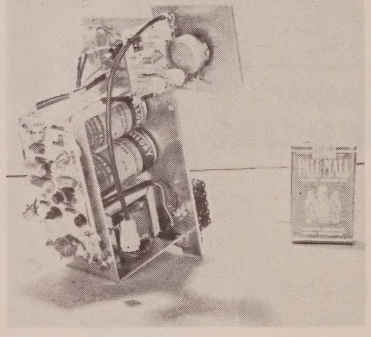
By Larry Davee
President
The Century Projector Corp.

■ The century projector corp. has substantially improved motion picture projectors and sound reproducing equipment with the development of transistorized sound amplification systems.

Known as the JTR sound systems, they're available in three classifications: optical reproduction only, 4 channel magnetic with single channel optical, and 6 channel magnetic, 4 channel magnetic and single channel optical. These fundamental systems may be enlarged upon to satisfy any special specifications.

Imagine a 35mm professional theatre projector with only one pair of wires from the sound reproducer to the loudspeaker (back stage). That's all there is to it. No layouts, testing, complicated wiring, photo cells, vacuum tubes, or power supply—nothing to install but a standard theatre projector and the reproducer. Figure 1 shows JTR Sound System for a 900 Seat Theatre with a Single Projector. Figure 2 shows the wall mounted cabinet for a JTR Sound System with two projectors.

FIG. 1



A two projector installation requires two exciter lamp power supplies, electronic changeovers, and a power amplifier, all transistorized. These units are assembled into a wall cabinet approximately 17″ x 14″ which may be mounted in any convenient location. This is the only equipment required as all other controls are located in the sound reproducer. This sound system uses separate volume control for each projector.

This new Century JTR sound system does not require spares. Spares require swtiches which means moving parts and possible trouble. In other words the elimination of switch contacts eliminates a source of trouble. All units from the phototransistor (used instead of a photoelectric cell) to the power amplifier, including the exciter lamp supplies are plug in. The units come in three inch marked cans and are color coded. This means that any unit may be replaced easily and quickly without confusion or extra labor involving soldering, etc. This also means that the complete sound system can be replaced in less than 30 seconds should the need arise.

Figure 3 shows the components of the JTR-0-100 Sound System for two or more projectors. The exciter lamp supply, the monitor amplifier, and the power amplifier are shown as individual plug in units and are easily replacable. Figure 4 shows the phototransistor, terminal strip, changeover button and volume control. These units are mounted in each reproducer at the projector thus each projector has its own volume control which may be pre-set.

The exciter lamp in the new JTR System does not even burn brightly, but gives off a soft reddish glow meaning somewhat longer life and freedom from interference.

All collector lenses, condenser lenses, mirrors and photoelectric cells have been eliminated. Replacing them is a newly developed, ruggedly built, stable, low noise level phototransistor so sturdy it will not pick up motor vibration, knocks, bangs, or any mechanical vibrations.

Thus no rubber mountings or vibration dampers are needed and no mechanical disturbances from the booth can be heard in the theatre through the loudspeakers.

Figure 5 is the JTR-OM-1100-2 Sound System units mounted to the Century Multiple Channel Magnetic Reproducer. Showing the selector switch, changeover button, master volume control and signal light,, this unit

(*Continued on page 54*)

FIG. 3

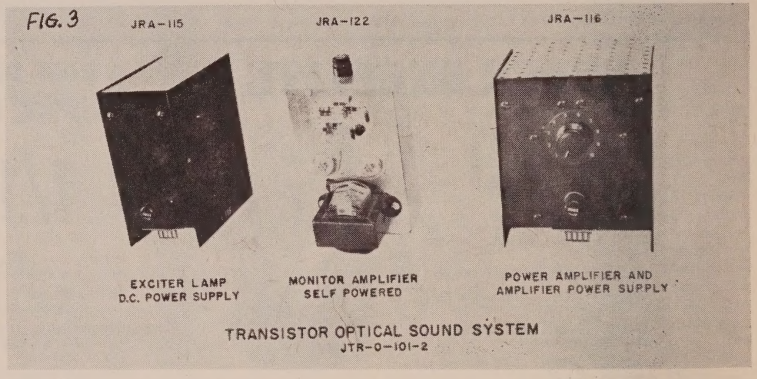


FIG. 2

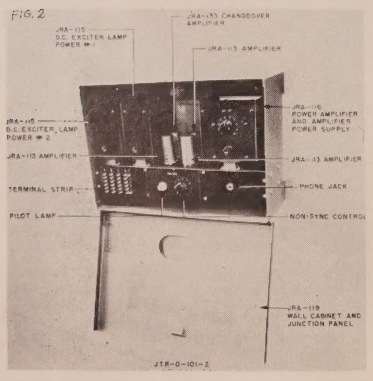
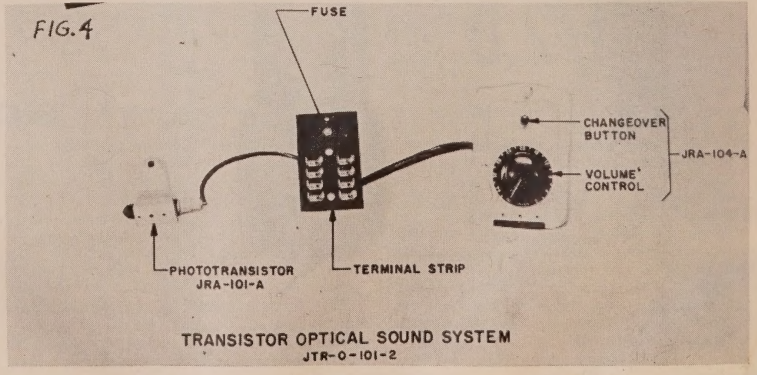


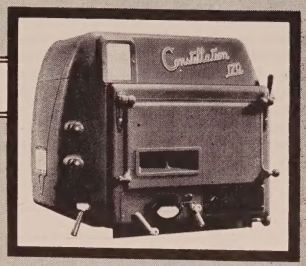
FIG. 4



CONSTELLATION

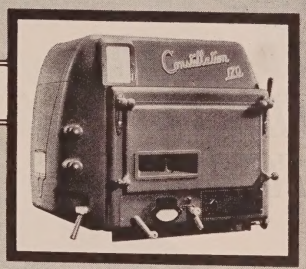
"170" Automatic Constant Intensity

PROJECTION ARC LAMP



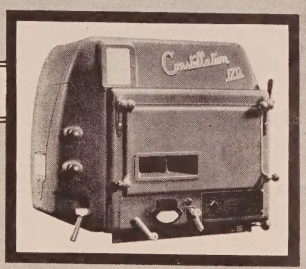
COOLER-CLEANER

A complete change of air 12 times a minute. Prevents smoke and soot from settling on the mirror. 30 degrees cooler than other high powered lamps. The cold type reflector is cooled by twice as much air as used in other lamps. Uses existing exhaust systems which work efficiently with arcs operating at 90 amperes or above.



TROUBLE-FREE

Heavy duty pure silver carbon contacts. Fully enclosed single-piece water conducting tube for each contact. No water connections, no flexible conduit, no welded or clamped joints to break or leak at the contact.



MORE EFFICIENT

The spot is shaped to the dimensions of the aperture, eliminating the light waste of round spots. Accommodates full 20-inch 13.6 mm positive to project a double 35 or 70 mm reel more than lamps which cannot burn this length. The single adjustment feed control can be set to burn the desired number of inches of carbon per hour, from 7 to 22, by means of separate geared head motors.

MORE CONVENIENT

Integrated arc control system automatically maintains a uniform gap length with the crater accurately held at the focal point of the reflector, to maintain a screen light of constant intensity and color. Rear door permits easy retrimming, and cleaning of the reflector. Easy installation in low ceiling rooms.

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

TRANSISTORS

(*Continued from page 52*)

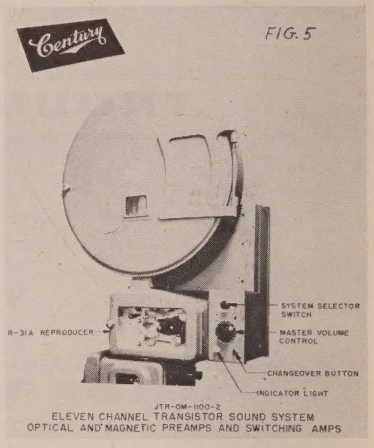
controls and pre-selects 11 channels of sound, 6 magnetic, 4 magnetic and single channel optical reproduction.

A small junction box adjacent to the projector run is used to connect the audio outputs of 2, 3 or more projectors to the power amplifier inputs, and also houses the exciter lamp and transistor power supplies. Figure 6 Shows the junction box used with the JTR-OM-1100-2 Multiple Channel Sound System. It contains the exciter lamp supplies for 3 projectors, the power supply for the transistors and the non-sync preamps and volume control. The junction box also conveniently serves as a non-sync switching station with microphone, phone or tape inputs. Figure 7 shows the individual preamps, equalizers, switching amplifiers, for magnetic as well as optical channels. Each type of unit has a different color as—gold, red, silver and blue. Each unit of the same type is interchangeable. Thus any unit colored red may be interchanged with any other red unit, etc.

The inputs of the 10 plug-in magnetic preamplifiers are connected in two groups to the 6 and 4 track magnetic head clusters. An optical preamplifier is connected to a phototransistor in the optical sound reproducer head. All pre-amps are fixed equalized for a flat output response, but plug-in equalizers and level trimmers are provided at the output of each pre-amp to obtain any frequency characteristic for each channel. The equalized outputs of all 11 channels are then bridged into a master 6-gang fader that adjusts the overall level. Six additional amplifiers increase the level to about 0.5 volt at low impedance. These 6 amplifiers are designed for noiseless electronic switching obviating the necessity for noisy latching relays commonly used. Momentary pressure on the change-over button on each machine electronically connects that projector to the sound system. Pre-selection of 6, 4 or 1 track operation is also done by electronic switching. A 12 KC rejection filter is used at the output of the CinamaScope "surround" pre-amp to remove the unused control signal.

The junction box houses the plug-in D.C. exciter lamp supplies, the D.C. transistor supply, the Center channel plug-in non-sync switching amplifier, the Plug-in change-over amplifier, the Plug-in switching amplifier for non-sync, and the Master inter-connection panel.

The monitor amplifier and speaker normally supplied as a small wall box containing transistorized monitor amplifier, volume control and 6—channel select switch, with an efficient, high quality horn speaker mounted on box cover. If desired, the horn may be separated for ceiling or high wall mount.



At present the JTR transistorized system is available for theatres both indoor and drive-in, with seating capacities up to 900 seats with standard theatre loudspeakers of the type and size best suited for that theatre. Continued development could result in all transistorized power amplifiers for larger theatres.

When used in larger theatres a Century Model W5-16 (40 watt power amp.) or a Model W5-19 (200 watt power amplifier) may be used. The output of the JTR sound system is connected directly to these amplifiers making a complete installation capable of operating any size theatre. Installihg the amplification consists of putting in single power amplifier (or dual 200 watt amplifiers) where desirable.

The use of these new JTR sound systems in review rooms, commercial theatres, government theatres, educational institutions, private homes etc., relieves the user from the usual hazards of operation, as it overcomes elimination of switching contacts, freedom from humidity effects, complicated layouts, field engineering etc. Where larger theatres require power capacities beyond the limits of present transistors the use of

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RED ARROW SELENIUM RECTIFIERS

The dependable, economical power source for angle or coaxial trim lamps.

Glass insulated transformers withstand 150° F. higher temperatures, than cotton, permitting emergency operation of two lamps on one rectifier.

Damp-proofed stacks. Heavy duty fan. Line control relay. 8-point dial switches for adjusting power output during operation, and compensating for line phase unbalance.

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60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere
SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

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THEATRE
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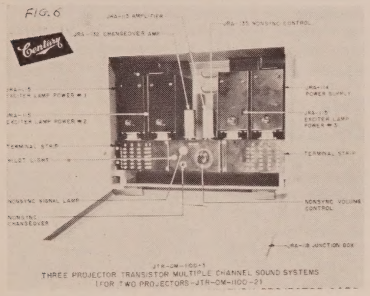
vacuum tube power amplifiers is required.

Comparative size of the new JTR theatre sound system is startling because a complete theatre sound system may be held in one hand (Single projector).

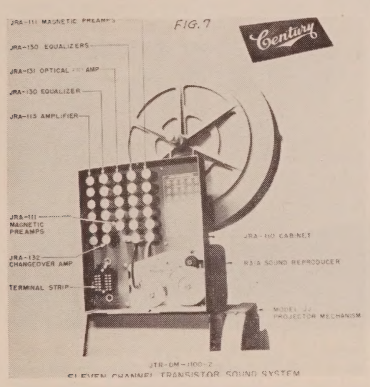
These new transistorized sound systems are available for use with all makes of projectors and sound reproducers, including 6 channel 70mm, 4 channel CinamaScope and single channel optical.

The Century all transistorized theatre sound



THREE PROJECTOR TRANSISTOR MULTIPLE CHANNEL SOUND SYSTEMS
FOR TWO PROJECTORS—JTR-DM-1100-21

systems offer flexibility, ease of installation, sturdiness, and sound reproducing quality never before obtained. The introduction of this new development marks another mile stone in the advance of the technological improvement of quality as well as more commercial and economical use of talking motion pictures for entertainment and business.



JTR-DM-1100-2
ELEVEN CHANNEL TRANSISTOR SOUND SYSTEM

In modern amplification, the transistor is expected to make the use of vacuum tubes in standard amplification equipment a thing of the past.

Development work by the Western Electric Co., RCA, IBM, Remington Rand, North American Aviation and other large companies has led to the virtual elimination of vacuum tubes in all modern amplification for radios, TV sets, and electronic work of all kinds including guided missiles and satellites. The telephone companies and other firms are beginning to modernize their plants by replacing vacuum tube amplifiers with modern transistorized equipment. Motorola has recently announced "a new compact all-transistor portable TV set that "you don't have to plug in." They state in a recent ad "The gift nobody could give before." We say "Transistorized theatre sound systems could not be purchased before."

Every theatre having sound reproduction whether of recent vintage installed only yesterday or working for the past 20 years now has obsolete equipment. This is not because the theatre might wish to buy something new. The real reason it must buy transistorized amplification is because eventually it will be impossible to buy vacuum tube systems. It's economical to invest in these new transistorized systems now thereby saving maintenance costs, operating expense, break downs, failures, and lower noise factors. Larger theatre circuits should modernize all of their theatres in one big program. The following facts are given to you in the hope that it will help you to understand why transistorized theatre sound systems are being universally adopted wherever they can logically replaced vacuum tubes.

Fundamentally, a transistor is a valve which controls the flow of electrical power through the crystal material of which it is made. This power is controlled in about the same way as in a vacuum tube. At least the results are similar. The transistor's ability to control this power without filaments, grids or plates make it the most useful single element in modern amplification. Transistors have been in use for over 50 years. Only recently, however, thru intensive research and development was it possible to manufacture transistors commercially. Previously these "semi conductors" were found in nature as virgin crystals. Now it is possible to produce these crystals with controlled accuracy and quality. Unfortunately the market is being flooded with cheap copies from foreign sources. These

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

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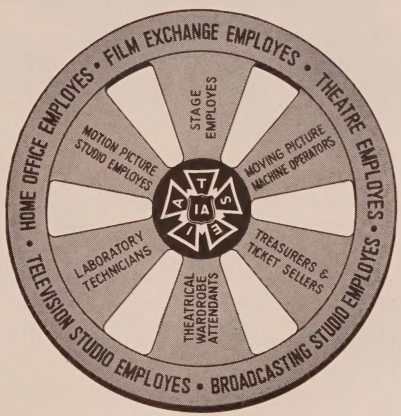

RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

find their way into cheap unreliable transistor portable radios and have absolutely no technical or engineering comparisons with reliable, quality controlled transistors. Transistors have a much greater reliability and infinitely longer life than vacuum tubes. A transistor does not depreciate with use or age and until it is destroyed by some abnormal, external influence it will continue to do its work without change or depreciation.

The factors for the superiority of transistors are numerous. A transistor has no filament, therefore it operates cold. There's no heat produced by a filament and it requires no filament transformers. A transistor has no grid and therefore it is not microphonic. It is not subject to vibration. It can be used without vibration, isolation and it can be used inside of a loudspeaker case without fear of feedback. A good example of this is the century monitor amplifier which is mounted in the monitor speaker with its volume control. A vacuum tube monitor amplifier cannot be used this way.

A transistor has no plate. Similar to the elimination of the filament current the plate current is also practically eliminated thereby eliminating the heat of operation and the reduction in the size of the resistances usually associated with vacuum tube circuits. This is why all units in a transistor amplifier can be small and space saving.

To sum up the physical characteristics of a transistor it is a fused metal unit having no moving parts, no electronic emission and nothing to get out of adjustment or wear out.

Comparing Transistors and Vacuum Tubes we find the transistor power efficiency is greater than a vacuum tube because it does not require heater power. Neither does it require warm up time or high DC voltage to operate. Maximum voltage used on amplification circuits is only 40 volts compared to vacuum tube circuits requiring up to 450 volts or more.

Since its commercial development approximately 12 years ago there has not been time to determine its maximum life but on the basis of continuous operation the life of a transistor is known to be many times that of a vacuum tube. With reasonable care, as used in theatre equipment, it is expected that the transistors will *never* require replacements.

Comparisons show an equivalent vacuum tube to be 35 times the size of a transistor. The vacuum tube must be larger to dissipate the wasted filament and plate heat. Because a transistor is a solid fused metal it is not subject to failure because of shock, vibration, breakage or open circuits. Materials such as carbon in diamond form, germanium and silicon which provide a path for electron flow but offer moderate opposition are known as semi-conductors. Transistors made from such materials are also called semi-conductors.

The low current and voltage required to operate transistors simplify the problems of circuit design. Capacitors and resistors for use with transistors can be miniaturized with safety and dependability. All connecting wiring can be exceedingly small and compact. Having no transformers in the audio circuits all iron or transformer distortion is eliminated with improved quality, reduced size and weight. Also eliminated are stray magnetic fields and magnetic interference causing pick-ups through coils and transformers. Due to inherent characteristics a transistor is ideally suited to act as an electronic switch. With suitable controls a transistor can act as a relay or changeover switch without switch contacts or other noise producing devices in the amplification. A transistor switch is free from noise and is 100 percent safe. Such electronic switches are used in the most complicated computers, guided missiles and automatic telephone exchanges.

Finally the flow of current in a transistor or semi-conductor may be regulated by electrical, heat or light energy. Century transistorized sound systems use phototransistors to convert the sound to electrical energy. These replace the photoelectric cells and vacuum tube preamplifiers universally used up to this time. The photo cell hiss usually associated with optical theatre sound reproduction is entirely eliminated. The output of the phototransistor is low impedance, high level sound requiring no preamps, transformers or other interference producers. Thus a phototransistor is ideally suited for theatre sound systems.

THE DRIVE-IN OF TOMORROW

The Drive-In Theatre of Tomorrow is the focal point of an entertainment center embracing all of the amusement and sports for both young and old including two-36 lane bowling alleys (the roofs of which serve as giant stages in the drive-in), a conventional motion picture theatre, a Fine Arts Theatre, a convention auditorium for meetings, a theatre-in-the-round for legitimate shows, a skating rink, a cabana club for swimming, a nine-hole lighted golf course, a pitch and put court, a motel, a shopping center, a medical clinic and a helaport (landing and parking space for helicopters).

The Drive-In Theatre of Tomorrow was conceived by Albert H. Reynolds; the plans and engineering were drawn by Tom Pauken and the scale model was constructed by Jim Winter.

The Drive-In Theatre of Tomorrow has metal canopies over each ramp and every

car is protected from falling rain, sleet, snow and ice; yet, there is still perfect sight from one ramp to another to the screen. Engineering is such that the canopies do not obstruct in any way the vision. There are no speaker posts in this theatre. All wiring is overhead as is the central heating and air-conditioning system. Both heated and cooled air is piped to the car through overhead ducts following the canopies out over the entire theatre. The sound is transmitted in the same manner. The capacity of this twin drive-in threatre is 2400; 1200 on each side.

Between the two theatres, there is a moving sidewalk that brings the people to and from the concession stands. Elevated above the canopies is a sky-a-torium for the benefit of those who might like to get out of their cars and enjoy the comforts of an inside auditorium. The theatre would be equipped with 70 mm projection in order to present the best in projection on the 200 foot screens.

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(*Continued from page 50*)

steel and plated with rhodium, a platinum-like metal. A much-publicized advantage of these mirrors was freedom from breakage and resistance to pitting by copper splashes from copper-coated carbons. Unfortunately, the substantially lower light-reflecting power of metal mirrors was often overlooked. The metal surface is generally not as specular as is a polished glass reflector since the metal surface cannot be polished to the same degree as glass. This fact, alone, accounts for much of the lower efficiency of metal mirrors. The rhodium reflective coating of the earlier metal mirrors has, on the average, only 83 per cent of the reflectivity of silver-coated glass. Also, the reflectance of rhodium is spectrally non-uniform, imparting to the reflected arc illumination a slightly amber tint. Most serious of all, the heat-producing infra red radiation which is partially absorbed by the glass of a silvered mirror is almost totally reflected by metal mirrors of all types. Accordingly, the use of metal mirrors involves the risk of excessive film buckling, the cracking of heat filters, and possible irreparable damage to the projection lenses.

A more modern type of metal mirror has a somewhat higher reflectance than rhodium-plated steel. This is the aluminum mirror having a specially anodized reflecting surface. The reflectivity of this surface is only a few per cent lower than that of silver; but the absence of optical precision results in a serious loss of light. Glass mirrors yield to the screen up to 25 per cent more light than metal mirrors of the same sizes.

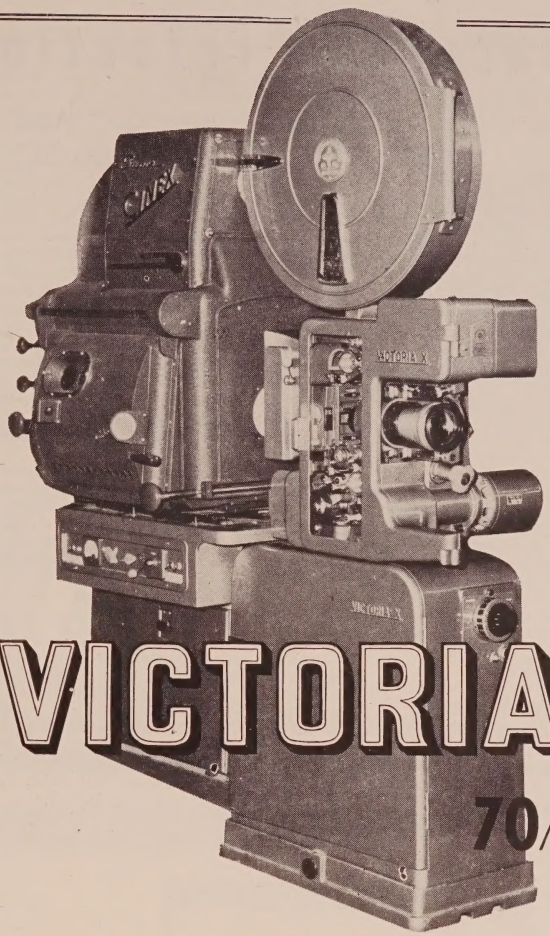
Owing to the fact that arc-lamp reflectors are required to form an accurate optical image of the radiant crater of the positive carbon on or near the film aperture of the projector, the adjustment of the mirror in relation to the optical components of the arc lamp and projector merits the most careful attention.

Imagine an arc-lamp reflector cut in half through its center. The gently curved cross-section is a segment of an oval-shaped geometric figure known as an ellipse. For this reason, standard arc reflectors are called elliptical mirrors. A straight line drawn through the long dimension of the imaginary mirror intersects the mirror at its center. This line is called the major axis of the ellipse. And when the mirror is correctly installed in the lamphouse, and the lamp properly adjusted, the major axis of the mirror coincides exactly with the optical axis of the entire projector, passing through the centers of the mirror, positive crater, film aperture, and projection lens.

The all-important procedure of lining up an arc lamp consists in making the major axis of the imaginary mirror-ellipse coincide in this way with the lamp and projector optical axis, which is a straight line passing through the centers of all the previously mentioned components. This can be accomplished by the use of a tightly stretched string and a dummy lens; or by means of special alignment tools supplied by the lamp manufacturer or his dealer.

There are two definite points on the major axis of an ellipse called foci the center of the ellipse lying halfway between them. When an arc lamp is correctly adjusted, the bright gas-ball in the crater of the high-intensity positive carbon will occupy the focus nearest the reflector (3¾ to 6$^{7}/_{16}$) inches from

(*Continued on page 59*)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Ashcraft Projection Lamps

The "Cinex 35" And "Cinex 35/70 Special"

By Clarence S. Ashcraft
President
C. S. Ashcraft Manufacturing Co., Inc.

■ Two new type projection lamps have been developed, and are now available from the C. S. Ashcraft Mfg. Co. Inc. These lamps were designed to provide the "average" size theatre with the same perfect projection for either 35mm or 70mm that the Ashcraft 35/70mm Super Cinex has accomplished for the largest conventional and drive-in theatres throughout the world. These lamps are, of course, much lower in price and operating expense. That is, carbon and current cost is much less. Yet the two qualities necessary for projection perfection, screen light intensity and screen light distribution, exceed that of any existing or previous type of lamps made for the average theatre.

Actually these new projection lamps cover the complete range of three types of theatres. (1) The smaller than average theatre using 35mm film only, where the 10mm carbon and 16″ silver reflector suffice. (2) The average or medium size theatre using 35mm film only, but requiring the 11mm carbon with either the 16″ or 18″ cold reflector. (3) Those theatres requiring both 35mm and 70mm projection, in which case the 13.6mm carbon and 18" cold reflector are necessary.

Higher Optical Speeds

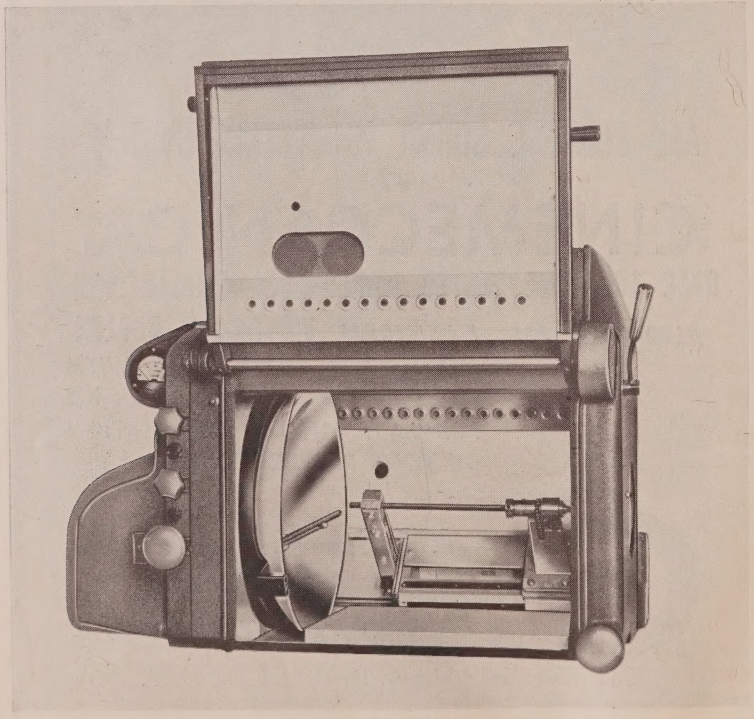
For all three types of theatres, higher speed lamp optics are one of the outstanding features. For 35mm film, the old standard of F/2.0 mirror optics has been increased to F/1.6 increasing the screen illumination up to 50 percent, with the same arc current, while the screen light distribution is also greatly improved.

Those lamps restricted to 35mm film projection are designated as "Cinex 35" projection lamps, while the Ashcraft "Cinex 35/70 Special" lamp, using currents in the 130-135 ampere range, will project either 35mm film or 70mm film with equal efficiency and have an optical speed of F/1.5.

To obtain these extremely high speeds without limiting the length of carbon used, the "Cinex 35/70 Special is provided with a new split type light cut-off douser through which the carbon may extend and still effectively cut off the light projected to the film.

Water Cooled Contracts

It is the opinion of leading projection engineers that intense water cooling is far preferable to any type of air cooling. This applies equally well to both carbon jaw cooling and cooling of the projector aperture. The Ashcraft Cinex 35/70 Special therefore cools the carbon contact jaws by means of forcing cold water through hollow pure silver contact blocks directly in contact with the carbon itself (not by secondary cooling which has previously been used in many lamps).



Unified Design Lowers Manufacturing Cost

The simplicity, durability and perfection of operation of the Ashcraft "Super Cinex" burner mechanism is well known and recognized by the entire motion picture industry. The identical burner mechanism, with every shaft mounted on roller or ball bearings, with identical water cooled carbon jaws and carbon rotating mechanism, is used in the new "Cinex 35/70 Special."

The standardization of unit design of the Cinex 35/70 Special with that of he Ashcraft Super Cinex 130-165 ampere lamp allows a minimum of design and manufacturing expense. This saving is being passed on to the ultimate buyer—the theatre owner. Thus, the price of the Cinex 35/70 Special is substantially lower than that of other lamps of the high intensity—rotating carbon—reflector type.

The Cinex 35/70 Special is the most versatile and wide-range lamp ever designed. It is also the most modern, compact, efficient and economical high quality projection lamp yet to be made available for all classes of theatres in the "average" range. For the larger theatres, the Ashcraft "Super Cinex 35/70" still remains king in the Ashcraft line of projection lamps.

New 12 Phase High Reactance 70-135 Amp. Rectifier

As a complementary power source for the new "Cinex 35/70 Special" and "Cinex 35" lamps, the C. S. Ashcraft Mfg. Co. Inc. has designed a new 12 phase, High Reactance 70-135 rectifier of the highest quality yet in the low priced range. Completely insulated with Daglass wire and glass insulation, the transformer is practically indestructable. Being of the special high reactance type, no troublesome so-called current minimizers are necessary. The design is such that upon striking the arc, the arc voltage is reduced to near zero and the current surge reduced to a low value. As the carbons are separated the arc voltage automatically increases to normal. In this way all units of the rectifier are fully protected from damaging high current and voltage surges.

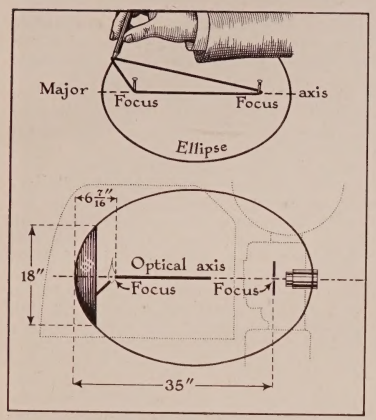
Unlike ordinary rectifiers, all units are mosture-proof and require no reforming after long periods of inactive lay up.

No Crater Damage Upon Striking Are

One of the fine features of this rectifier is that there can be no damage to the crater tip of the positive carbon or pitting of the reflector when striking the arc. The inherent minimizing of arc current and voltage reduces the "blasting" effect caused by the short circuiting of the carbons which is common to ordinary low reactance rectifiers.

The ripple content (inherent ripple modulation) of the 12 phase Ashcraft High Reactance rectifier is reduced to approximately 1 percent, whereas 3 phase type (low reactance) is 5 percent. This quality combined with the fact that there are 720 current pulsations per second, as compared with only 360 pulsations in low reactance 3 phase rectifiers, moderates the arc current flow, creating a smooth, flickerless light emission from the carbon crater.

(*Continued from page 57*)



the center of the reflector, depending upon the make and model of lamp, while the spot, or magnified image of the luminous crater, will be found at the other focus on or near the film aperture of the projector. This set up is illustrated in the accompanying diagram (Fig. 5).

Screen illumination is at its best only when the arc-lamp reflector is new and bright and when the optical line-up has been accurately established and the positive crater placed in the geometric focus of the reflector. To meet the latter requirement, it is necessary to place the mirror at the prescribed working distance from the 35mm projector aperture (24 to 41 inches, depending upon make and model of lamp). This distance is measured from the center of the mirror or the edge of the center hole to the film aperture, and is usually shortened to place the actual crater image closer to the projection lens when 70-mm prints are shown with special 35/70mm all-purpose lamps. This expedient places a wider beam of light at the 70mm aperture, insuring adequate coverage with acceptably uniform illumination. If the tip of the positive carbon is positioned a fraction of an inch too close to the mirror, the yellowish shell light will be focused upon the aperture, and the projected picture will be dim and brownish. And if the end of the positive carbon is too far from the mirror, the picture will be dim and bluish because the arc stream, not the white gas-ball in the crater, will be in focus. The maintenance of the correct arc

(*Continued on page 60*)

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Since 1914

WALKER HI-GAIN WHITE SCREEN
The newest addition to the Walker line, this screen combines the brightness of a metallic screen with the side angle light distribution of a white screen.*

Reflectivity is controlled by the seamless, wavy, contoured surface which has proved so successful on the High Intensity Screen and the Plastic Molded White Screen.

WALKER HIGH INTENSITY SCREEN
First choice of exhibitors throughout the world since it was introduced in 1950.

This metallic screen, with a seamless, wavy, contoured surface, presents the highest picture brightness possible, consistent with good projection practice.

WALKER PLASTIC MOLDED WHITE SCREEN
Introduced in 1940, this screen represents the highest efficiency that can be built into a white screen. The low ratio of center-to-side reflectivity results in uniform picture brightness from any viewing angle.

Its surface is seamless and contoured to control diffusion of light and increase sharpness of definition.

*U.S. Patent 2,002,733

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REDUCE LIGHT LOSS

with the New Long-Service
First-Surface (front coated)
Tufcold Dichroic Mirrors

1 Projected light is reflected from the front surface and without passing through the glass twice as with second surface mirrors.

2 Maintain maximum screen illumination, reduce film buckle and improve focus. No emulsion blistering regardless of the power of the arcs.

3 Show less coating deterioration or pitting by ejections from the arc than second surface reflectors.

NEW reflectors afford the lowest cost way to picture brightness. How long since you last replaced yours? You should do so regularly.

Write for data on correct sizes and type for your lamps.

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INTERNATIONALLY FAMOUS FOR THE FINEST IN THEATRE EQUIPMENT
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A complete line of
70/35 MM
Cast-Aluminum
REELS
to fit any projector

GOLDBERG BROS.
DENVER, COLORADO

STRONG

(*Continued from page 59*)

focus at all times for a constant, snow-white light of maximum brilliance is the job of the arc-control and carbon-feeding mechanism of the arc lamp.

The optical efficiencies, or "speeds," of modern arc lamps have been substantially increased for the projection of CinemaScope and other wide-screen films by the use of reflectors larger than those formerly employed. The speed of any lamp can be expressed by an "f-number" obtained by dividing the working distance minus the depth of the mirror curvature by the diameter of the mirror, all in the same units of linear measurement, such as inches. Whereas the older lamps had speeds of from f/2.5 to f/2.3, modern lamps employing 16½", 18", and 21" mirrors have speeds ranging from f/2.0 or f/1.9 to f/1.7 or f/1.6. The resulting wider angles involved in the light beams obtained from the newer lamps naturally require faster large-diameter projection lenses for maximum light utilization and brighter pictures on today's wide screens. Faster optical speeds are largely responsible for the tremendously gratifying success of the new large-diameter mirrors in meeting the greater light requirements of projection on giant panoramic screens.

Still another chapter of this success story is to be found in the greater light-collecting power of large-diameter mirrors. These reflectors intercept solid angles of arc radiation ranging from 120° to 152°, and even more, while the new Strong Jetarc lamp with its 21-inch main mirror and special auxiliary mirror has an effective light-collection angle of more than 260°. This is a far cry indeed from the 45° collection angle of old-style condenser lamps. The shorter the arc-to-mirror distance, the greater the collection angle and the magnification of the image of the positive crater upon the aperture plate of the projector. A magnification of from about 5 to 7½ diameters is used, and is necessary because the actual luminous crater is much smaller than the 35-mm film aperture. This is as it should be. The remarkably high optical efficiency of the carbon arc as a projection illuminant is due to the concentrated nature of the light source.

Magnification of the crater image (very nearly 5.4 diameters in modern large-mirror lamps) is the ratio of the image-to-mirror and crater-to-mirror distances. The amount of magnification is established by the manufacturer of the lamps when he designs them. He provides enough magnification to insure adequate corner-to-corner coverage of the film aperture with smooth, brilliant illumination. Needless to, the lamp designer's intentions can be realized in practice only when the utmost optical precision is built into the reflector as an integral ingredient.

The preservation of arc-lamp mirrors in good condition for as long as possible is an important part of the projectionist's duties. It is also his job to urge the immediate replacement of damaged and deteriorated re-

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• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

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CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

After edge-trimming and the cutting of the center hole with a diamond tool, the concave blank is individually ground and then placed with other precision-ground blanks in a power-polishing machine where both surfaces are polished.

The polished mirror is hand-finished, cleaned, silvered, and backed by copper-plating and either aluminum or water base high temp. paint and baked. Though inspection follows each step of manufacture, the finished silvered mirror is carefully tested for optical accuracy before shipment. The results of the tests are recorded and filed for each Strong mirror.

flectors. Although the life of mirrors can be extended by exercising care in striking the arcs and keeping the glass surfaces scrupulously clean at all times, a gradual loss of reflective power with long periods of use is inevitable. To repeat: the waste of carbons and power caused by pitted and "burned" reflectors is very serious, and the loss of patronage by projecting badly lighted pictures is a risk no theatre can afford.

The two carbons should be separated quickly when an arc is struck. Only in this way can severe sooting of the mirror be avoided. Black soot absorbs and releases heat so rapidly that inequalities in the heating of the glass, with the development of mirror-cracking strains, are inevitable. A sooted mirror may break during projection or while it cools off after the reel has been run. Cracked and chipped mirrors should be replaced without delay in order to restore full light to the screen and to avoid the possibility of complete breakdown and loss of light during a show. Severe pitting of the reflectors in simplified high intensity lamps by molten copper can be minimized by placing a wad of steel wool or a copper-net cleaning pad in the ashtray under the arc to catch the copper drippings and prevent them from splattering upon the mirror.

To clean mirrors, avoid wetting the backing compound when cleaning arc-lamp reflectors with water. Arc dust should be wiped from the glass surface with a soft, dry cloth; burned-in copper splashes may be removed with a razor blade; and the white scum washed off with water and soap or Bon Ami scouring powder. Stubborn deposits may require the cautious use of steel wool.

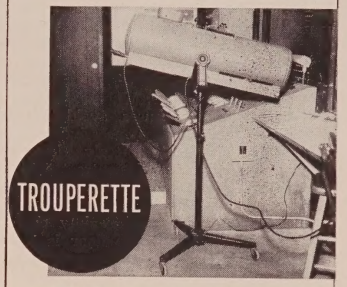
Front surface interference type reflectors, such as the Strong TufCold, must never be cleaned with scouring powder or steel wool, as these abrasives might injure the microscopically thin optical coating. Fortunately, this modern type of mirror is relatively free from scumming and pitting. Dust should be

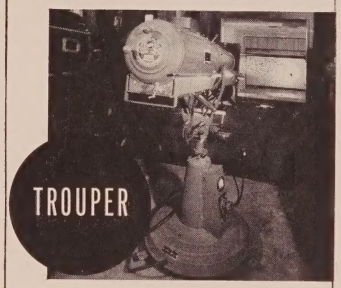
(*Continued on page 62*)

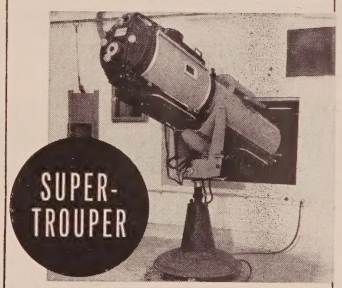
Strong

INCANDESCENT AND CARBON ARC

FOLLOW SPOTLIGHTS







Up to 15 times brighter. Exclusive lens system eliminates waste of light.

Cut operating costs as much as 73%.

Require no extra equipment. Simply plug into 110-volt A.C. outlet.

Strong Arc Spots are the only ones with an automatic carbon feed which maintains constant uniform arc gap that assures a perfect focus at all times.

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All controls are on the operating side.

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THE STRONG ELECTRIC CORPORATION

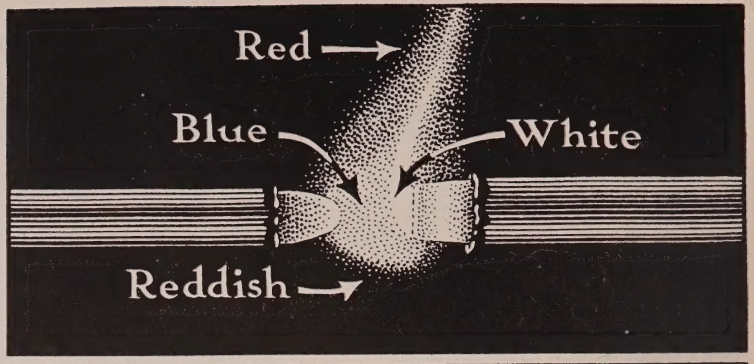
"America's Largest Manufacturer of Projection Arc Lights"

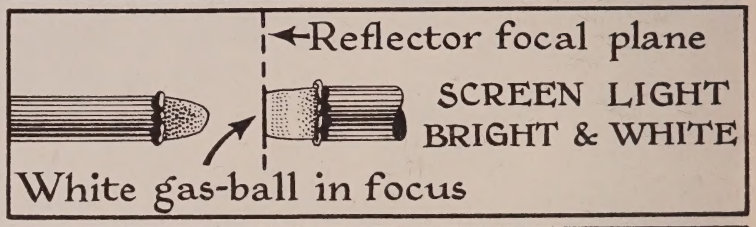
21 CITY PARK AVE. • TOLEDO 1, OHIO

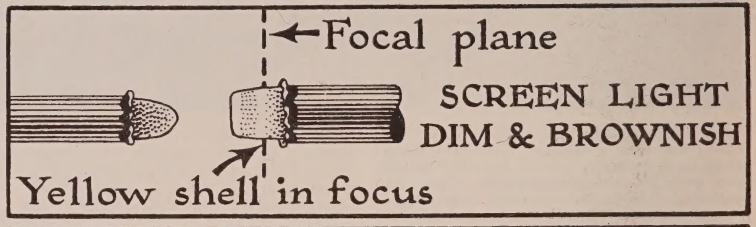
(*Continued from page 61*)

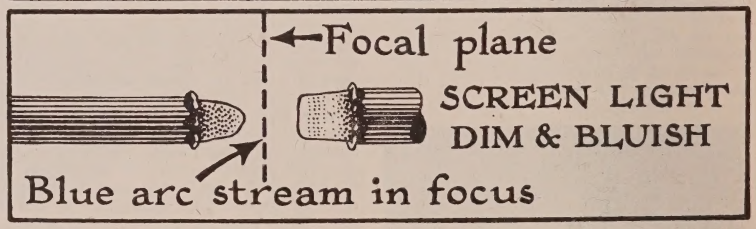
wiped from cold mirrors with a soft cloth, and stains and fingerprints removed by means of a soft cloth moistened with lens-cleaning fluid.

Always keep a spare Strong replacement reflector on hand to avoid shutting down the show or attempting to run on only one projector in the event of accidental mirror breakage. Actually the purchase of two spare mirrors is the best policy, inasmuch as periodic replacement on the reflectors is the best way to maintain top quality projection at all times—a wise investment in better theatre business. When replacing reflectors in the lamphouses, avoid tightening the mirror-holder clamps excessively. Tighten the clamps to a degree, but give the mirrors freedom to expand and contract with the variations in temperature, thus preventing breakage caused by sudden heating or by drafts of air which may rapidly chill the glass when the lamphouse door is opened.

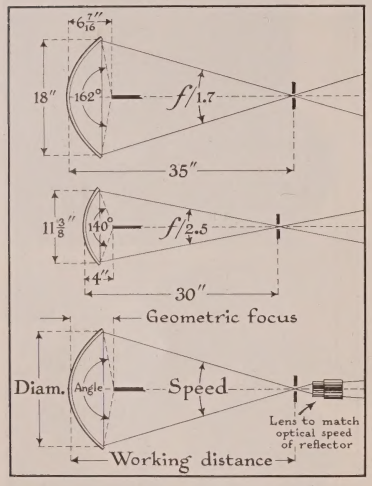




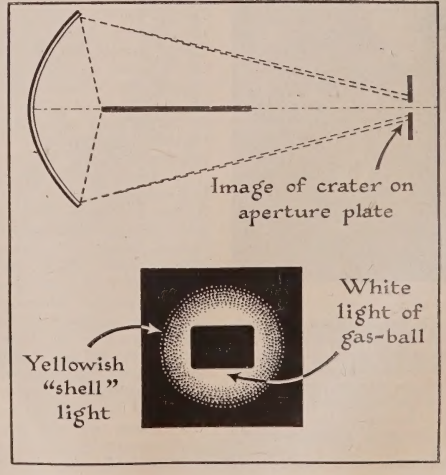




The intensely luminous gas-ball in the crater of the high-tensity positive carbon should be positioned at the "geometric focus" of the reflector for the brightest, whitest illumination of the projected pictures.



Above, large reflectors usually have a "faster" optical speed then small reflectors, and hence provide more light to the picture. The distance of the positive crater to the mirror determines the light-collecting angle and the magnification of the crater image on or near the film aperture.



Right—the "spot" is a magnified image of the intensely brilliant positive crater formed on or near the film aperture of the projector by the optical action of the arc-lamp reflector. The actual image of the crater is moved beyond the aperture toward the projection lens in 70-mm projection to insure adequate coverage of the large aperture with light.

Theatre Refreshment Survey

Indoor and Drive-In Theatre Refreshment Market Survey Reveals an Annual Theatre Gross Exceeding $350,000,000

Concession sales in the nation's indoor theatres at the present time amount to an impressive $207,000,000 annually. Total take on concession items currently accounts for approximately 24% of the nation's indoor theatre gross.

A quick comparison of the findings of the extensive study presented with the gross sales figures arrived at four years ago indicates that concession sales have increased by approximately $27,000,000 since 1956! This means that the average theatre owner is selling almost 80 concession items for every 100 admissions paid.

Summarizing these figures in terms meaningful to the individual theatre's extra profits operation, the picture looks like this:

The typical roofed house in the United States today has approximately 812 seats; sells refreshments in addition to entertainment; probably uses a combination of vending machines and a concession stand to sell items; candy, popcorn, and soft drinks are the most popular items sold in that order; the average selling price for each item is slightly over 10¢; and the exhibitor probably operates the concession stand himself.

How Items Are Sold

The survey showed that a comparatively small number of theatre owners (15%—representing 18,000 houses) relied solely on vending machines as their dispensing medium. A higher percentage, 35.6%, are currently using a stand only, to sell concession items. The resulting conclusion is that most owners find a combination of stand and vending machine best for these items.

Some of the reasons for the widespread use of stand-machine combinations are the additional speed of service offered, particularly with beverage dispensing; the fact that the vending machine may be placed in lounges and other areas not convenient to the stand; gives stand personnel more time to devote to stand customers; it reduces the problem of pilferage and unnecessary money handling; vending machines permit shorter hours for stand operation and sell when the stand is closed.

A safe conclusion would be that the use of stand and vending machine in combination will continue to spread, particularly since manufacturers of stands and vending machines are making great strides in design and production.

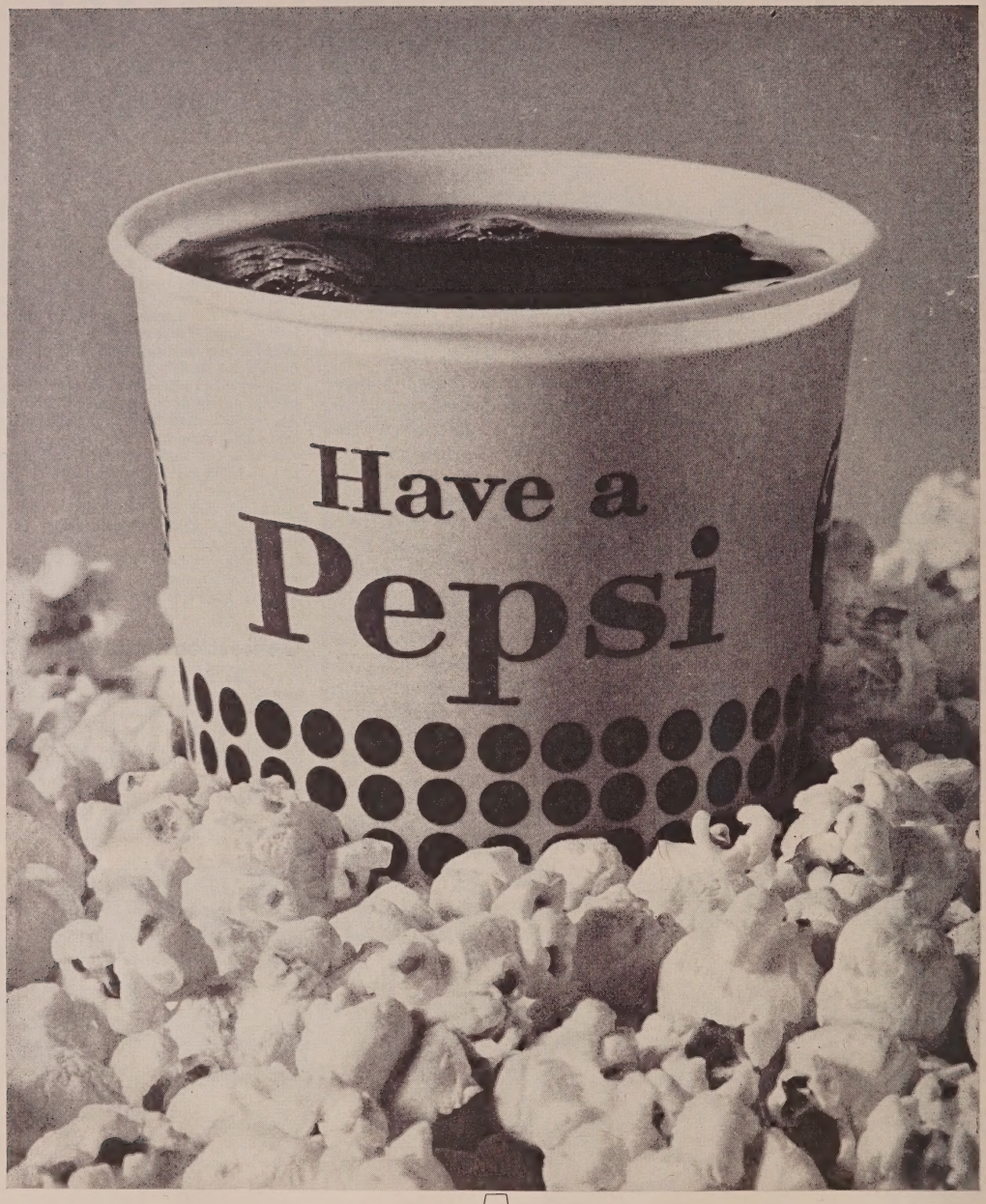
The wide variety of merchandising equipment now on the market no doubt will mean an even larger concession gross in the future.

EDITORS NOTE: In an effort to portray accurately the picture of the present refreshment operations in indoor and drive-in theatres . . . a survey was conducted recently the results of which are found in this article . . . Since the indoor and drive-in concession operations have characteristics and problems of their own . . . the survey is presented in two parts . . . one discussing the indoor theatre operation . . . and the other the drive-in refreshment market . . . You will find price information . . . popularity of specific items . . . price structure . . . development and acceptance of novelty items . . . methods of merchandising . . . and much other valuable information . . . Representing the condition of the concession operations of the country as revealed by thousands of theatremen . . . this survey will offer the reader a valuable insight into the refreshment business in the theatre field.

Concession Item Popularity

As was the case four years ago, **popcorn, candy** and **soft drinks** are far and away the items with the highest degree of consumer acceptance at the indoor theatre. A short breakdown of what items are being carried shows 97.7% of the theatres sell **candy**, 94.6% of the houses carry **popcorn**, and 85.9% sell **soft drinks.**

A slight drop of 6.4% in the number of theatres selling the old stand-by, **chewing**



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Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

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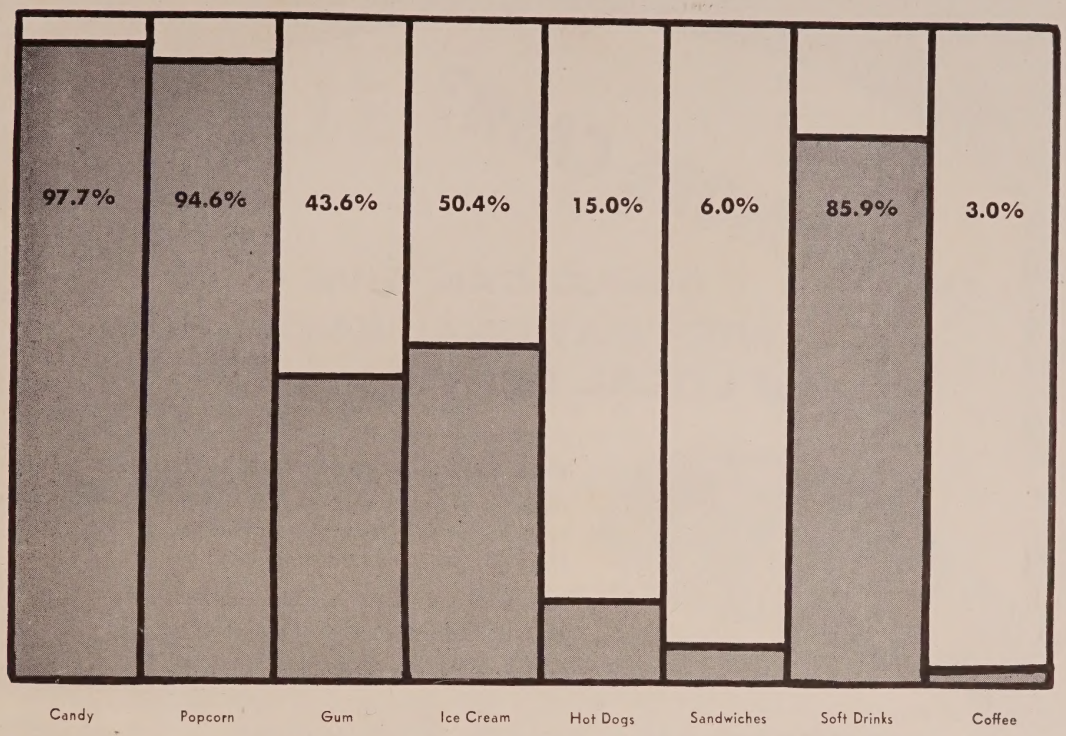
POPULARITY OF ITEMS SOLD IN INDOOR THEATRES



gum, doesn't mean that the item is on the way down. Some 5,222 houses, or 43.6% of the total now carry gum.

The sale of **ice cream** at roofed theatres continues to grow in popularity, with 6,048 indoor houses (50.4%) handling ice cream. MPE-EP attributed the recent acceptance of ice cream by the patron of the indoor house to a shift from the nickel as the most popular sales price to the dime, some four years ago.

It appears that the public is willing to hazard melting, the chance of spotting clothing, and other drawbacks of ice cream in the theatre, as ice cream sales continue to mount.

Additional Items

With such obstacles as the need for cooking equipment, the objectionable odors, increased noise levels, and other factors, it seems that the sale of items such as **hot dogs, sandwiches, potato chips, pickles, snow cones**, etc., will continue to play a minor role in overall indoor theatre concession stand business.

Four years ago, it semed that the **hot dog** was winning an increasingly larger acceptance from indoor patrons, however, present sales depict a reversal for this outdoor favorite, probably due to the reluctance of the indoor theatre-goer to eat a sandwich at an indoor theatre and the traditional after the show trip to a soda fountain or restaurant.

Sales Price

The survey wasn't necessary to tell theatremen that the 5¢ price at concession stand operations is practically nonexistent. The 6¢ and 12¢ price for candy, with more theatres carrying the higher priced boxes, is predominant.

Since candy, popcorn, and soft drinks dominate the indoor concession market, it was decided to obtain specific price information on this money making trio.

Candy: The price scale of candy products has shown a slight rise, with the five and ten cent price almost universally displaced by the 6 x 12¢ combination. Six cent and 12¢ candy sold respectively in 79% (9,262 theatres) and 77% (9,027 theatres) indicating that only two out of ten theatremen are operating on the old profit level.

Popcorn: Almost 60% of all popcorn sales at indoor houses is for 10¢, making the 10¢ bag the continued favorite. A growing number of houses, 45% or 5,108 theatres, carry a 15% bag, with a small percentage handling 20¢ and 50¢ bags. An in between size, the 25¢ bag is carried by 35% of the hardtops, probably due to the popularity of adding butter and other flavoring to the larger sized bags.

Soft drinks: Far and away, the big favorite

(*Continued on page 70*)

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THEATRE CATALOG ISSUE

Information Service Department

ADVERTISERS AND PRODUCTS ADVERTISED IN THIS ISSUE

Code Number		Page Number
1.	A. B. C. VENDING CORP. (BERLO VENDING CO. DIV.) Concession Service	66
2.	ADLER SILHOUETTE LETTER CO. Changeable Letters and Displays	23
3.	ASHCRAFT, C. S. MANUFACTURING CO. "Super Cinex" Projection Lamps and Rectifiers	45
4.	BALLANTYNE CO., THE Drive-In Equipment, Changeable Letters and Attraction Boards	33
5.	BERLO VENDING CO. DIV., A. B. C. VENDING CORP. Concession Service	66
6.	CARBONS, INC. Lorraine Carbons	60
7.	CENTURY PROJECTOR CORP. Projectors, All-Transistor Sound Systems	43
8.	CINEMATOGRAPH INTERNATIONAL, INC. Cinemeccanica Sound Projection Systems	57
9.	COCA-COLA CO., THE Free Drive-In Intermission Tapes	69
10.	COMMERCIAL CONTROLS CORP. (ELECTROMODE DIV.), Electromode In-Car Heaters	38
11.	DR PEPPER CO., (FOUNTAIN-VENDING DIV.) Soft Drinks	31
12.	S. T. ECHOLS, INC. Snow Cones, Snow Shavers	75
13.	ELECTROMODE DIV., COMMERCIAL CONTROL CORP., Electromode In-Car Heaters	38
14.	EPRAD, INC., New EPRAD Drive-In Speakers	37
15.	FOUNTAIN-VENDING DIV., DR PEPPER CO., Soft Drinks	31
16.	GENERAL REGISTER CO. Cash Control Systems	25
17.	GENERAL SOUND & THEATRE EQUIPMENT LTD. Canada's Theatre Supply House	86
18.	GOLDBERG BROTHERS 70/35mm Cast-Aluminum Projector Reels	60
19.	GREER ENTERPRISES Glenray Hot Dog Barbecue Machines	75
20.	HEYER-SHULTZ CORP. Metal Reflectors	59
21.	HEYWOOD-WAKEFIELD CO., (THEATRE SEATING DIV.) "Futura" Theatre Chairs	24
22.	HOLLYWOOD BRANDS, INC. (HOLLYWOOD CANDY DIV.) Candy Bars	74
23.	HOLLYWOOD CANDY DIV., HOLLYWOOD BRANDS, INC. Candy Bars	74
24.	I.A.T.S.E.	55
25.	INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA	55
26.	KINNER PRODUCTS CO. Glass and Chrome Cleaner	75
27.	KOLLMORGEN OPTICAL CORP. Snaplite Projection Lenses	51
28.	LaVEZZI MACHINE WORKS Projector Parts	56
29.	LITTON INDUSTRIES (WESTREX CORP. DIV.) Westrex Sound Systems	87
30.	MASSEY SEATING CO. (THEATRE SEAT SERVICE CO. DIV.) Theatre Seat Rehabilitation	26
31.	NATIONAL CARBON CO. DIV. OF UNION CARBIDE CORP. "National" Projector Carbons	49
32.	NATIONAL THEATRE SUPPLY CO. Constellation Projection Lamps; In-A-Car Speakers and Theatre Equipment	29, 53
33.	NOVELTY SCENIC STUDIOS, INC. Theatre Decoration	17
34.	N. V. PHILIPS' GLOEILAMPENFABRIEKEN, ELA DIV. Philips Cinema Equipment	47
35.	PEPSI-COLA CO., Pepsi-Cola	64
36.	PEREY TURNSTILE CO. Perey "Magic Barrier" Turnstile System	21
37.	PHILIPS CINEMA EQUIPMENT, N. V. PHILIPS' GLOEILAMPENFABRIEKEN Cinema Equipment	47
38.	PRESSWELD, INC. "Track Rabbit" Midget Cars	39
39.	REVERSIBLE COLLAR CO., (THEATRE SERVICE DIV.) Linfex Collars and Fronts	27
40.	RINGSDORFF CARBON CORP. "Diamond" Projector Carbons	59
41.	ROYAL CROWN COLA CO. Royal Crown Cola	71
42.	STEEL PRODUCTS CO. E-Z Way Automatic Coffeemakers	75
43.	STRONG ELECTRIC CORP., THE "35/70" Projection Lamps, Red Arrow Selenium Rectifiers, Spotlights, Reflectors	41, 54, 60, 61
44.	THEATRE SEATING DIV., HEYWOOD-WAKEFIELD CO. "Futura" Theatre Chairs	24
45.	THEATRE SERVICE DIV., REVERSIBLE COLLAR CO. Linfex Collars and Fronts	27
46.	THEATRE SERVICE CO. DIV., MASSEY SEATING CO. Theatre Seat Rehabilitation	26
47.	UNION CARBIDE CORP. (NATIONAL CARBON CO. DIV.) "National" Projector Carbons	49
48.	WAGNER SIGN SERVICE, INC. Frames, Changeable Letters and Panels	19
49.	WALKER AMERICAN CORP. Walker Screens	59
50.	WESTREX CORP. DIV. LITTON INDUSTRIES Westrex Sound Systems	87

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THEATRE CATALOG ISSUE

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Paint
Sand Urns
Stage Rigging
Tile
Traffic Control

HEATING

Fans
Furnaces
Heat Pumps
Humidifiers
Insulation, Thermal, Acoustic

LIGHTING

Aisle Light
Batteries
Color Wheels
Dimmers, Controls
Directional Signs
Emergency Light
Spot & Flood Lights
Switchboards
Transformers

MANAGEMENT

Theatre Forms and Systems, Personnel Training
Uniforms

PROJECTION

Aperture Plates
Blowers, Lamphouse, Portole
Carbons
Carbon Saver
Changeover
Dowsers
Film Cabinets
Film Cement
Film Coolers
Film Magazines
Film Reels
Film Rewinders
Film Splicers
Lenses
Motor Generator
Projectors
Projection Arc Lamp
Projector Parts
Pedestals
Rectifiers
Reel End Signals
Reflectors
Rewinds
Rheostats
Screens
Sound Equipment
Sprockets
Television, Theatre
Transformers

SAFETY SUPPLIES

Door Hardware
Exit Devices
Fire Alarms
Fire Extinguisher
Fire Hose
Kick-Push Plates
Ladders

SANITARY SUPPLIES

Carpet Cleaners
Deodorants-Disinfectants
Floor Cleaners
Glass Cleaners
Hand Dryers
Mops—Brushes
Soap Dispenser
Upholstery Cleaner
Vacuum Cleaners

SEATING

Auditorium Seats
Drive-In Seating
Seat Covers
Seat Cushion
Seat Reconditioning
Upholstery Material

SOUND EQUIPMENT

Amplifiers
Inter-Coms
Exciter Lamps
Microphones
Pre-Amplifier Cabinet
Public Address System
Sound Equipment, Theatre
Sound Heads
Sound Service Companies

TICKET OFFICE

Admission Signs
Boxoffices
Cash Control Systems
Change Making Machines
Coin Sorters
Tickets
Ticket Boxes
Ticket Machines
Ticket Registers
Turnstiles

DRIVE-INS

Admission Control Systems
Attraction Lights
Benches
Directional Lights
Dust Control Systems
Fences
Fireworks
Floodlights
Insect Controls
Flares, Light
Heater, In-Car
Miniature Trains
Paint
Picnic Table
Playground Equipment, Rides
Pools, Swimming
Post Lights
Quarter Midget Racers
Ramp Lights
Screen Facing
Screen Paint
Screen Towers
Seats, Walk-In Patron
Speakers, In-Car
Speaker Cords
Speaker Cover
Speaker Posts
Speaker Repair
Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED ON THE ATTACHED REPLY CARD.

put a salesman at every car...

FREE INTERMISSION TAPES

SELL YOUR REFRESHMENT SERVICE!

Sparkling musical tapes to help you take full advantage of the profit-laden pre-show and intermission periods! A full hour of hit tunes, punctuated with appetizing sell on all your food items, plus two 15-minute intermission segments. Pre-tested for two years and proved to pull customers! New tapes issued monthly! Get yours now!

See your representative for Coca-Cola. Or write: Mgr., Theatre and Concessions, Dept. S-T, P.O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

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(Continued from page 65)

here is the 10¢ price, with 85% of the indoor houses selling their beverages for a dime. Only 8% of the theatres carry a 15¢ soft drink, 15% carry 20¢ drinks, and a scant 5% carry a 25¢ drink.

Concession Operations

Since the majority of the roofed theatres in this country are in the small and medium size range, it is not surprising to learn that almost 80% of the concession operations are handled by theatre owners. Concessionaires operate 20.9% of the indoor stands, mostly in the larger center city locations.

Summary of Indoor Findings

In summing up the findings of this survey, it is apparent that the concession arm of indoor theatre operation has become a major source of profit, providing almost one quarter of the indoor gross during the past year.

The survey also showed that the market is made up of three basic types of products, and the market diversification depicted in the survey four years ago has suffered a reverse trend, with the sale of items such as hot dogs, and sandwiches suffering considerably in the indoor houses.

In addition, the price scale has risen slightly, with the 6 and 12¢ price becoming preferred over the old standards.

The concession stand is still the basic method of selling, although the majority of theatre owners prefer to use a stand-vending machine combination to capture late hour profits.

Finally, there is every indication that the multi-million dollar concession market in indoor houses is growing at a rate fast enough to satisfy all but the most greedy, with gross sales up 27 million in four years. With fewer theatres to split the take, this should provide a very welcome and needed source of extra profits to the theatremen in this fiercely competitive age.

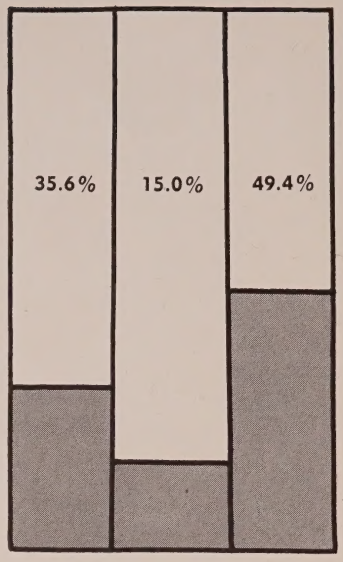
Drive-In Market

The drive-in concession market has increased by about $16,000,000 in the last four years with outdoor theatre owners now attributing 51% of their gross to extra profit items.

Spelling it out more precisely the nation's 5,000 drive-ins are grossing about $287,000,000 a year, $146,000,000 of which comes from refreshment sales. This means that the owner of the average outdoor situation can assume, with a reasonable degree of certainty, that his patrons will spend as much for refreshments as they do for admissions.

The extra profits picture for the typical drive-in owner looks something like this: his location has a car capacity of about 450; he derives about half his gross income from refreshment sales; he carries a wide variety of both cold and hot foods; he employs the station system of service; popcorn, soft drinks and hot dogs are his leading items; his average selling price is about 15¢ per item and he probably operates the concession himself.

METHODS OF SELLING



How Items Are Sold

The survey indicates that the station system of selling is favored by 52% (representing 2,635 theatres) of the owners and is especially popular with operators of small and medium-sized locations.

Cafeteria-type service, however, has enjoyed continued growth and is now employed by 47.3% of the drive-in operators. This is an increase of 7.7% since the 1956 survey.

The drive-in refreshment operations at 82.3% of the locations (4,115 theatres) are run by the owners themselves. The remaining 17.7% (885 theatres) are operated by professional concessionaires. This shows a rise of approximately 5% in four years in theatres using concessionaires.

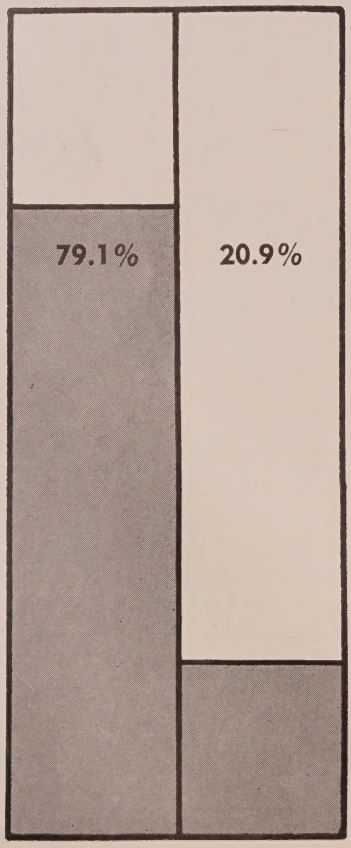
Concession Item Popularity

The drive-in theatre offers its patrons a wide variety of refreshments with such items as coffee, hamburgers, bar-b-ques, french fries and ice cream being sold at more than half the locations. These items, combined with the traditional favorites, popcorn, soft drinks, hot dogs and candy, average out to a unit selling price of more than 15¢.

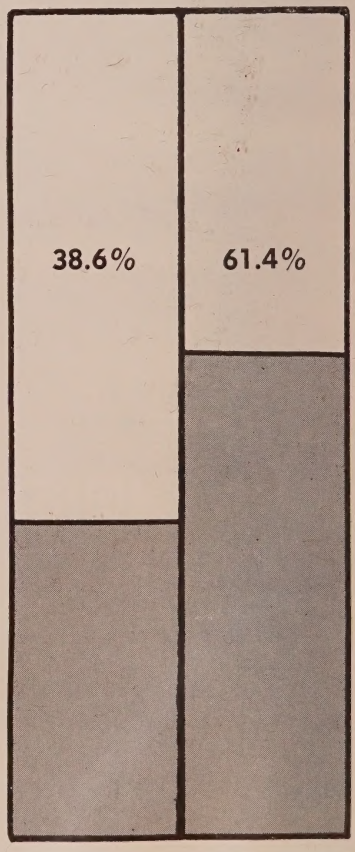
Popcorn, soft drinks and hot dogs have remained the popularity leaders over the

(Continued on page 72)

STAND OPERATION (Indoor)



BEVERAGE DISPENSING (Indoor)



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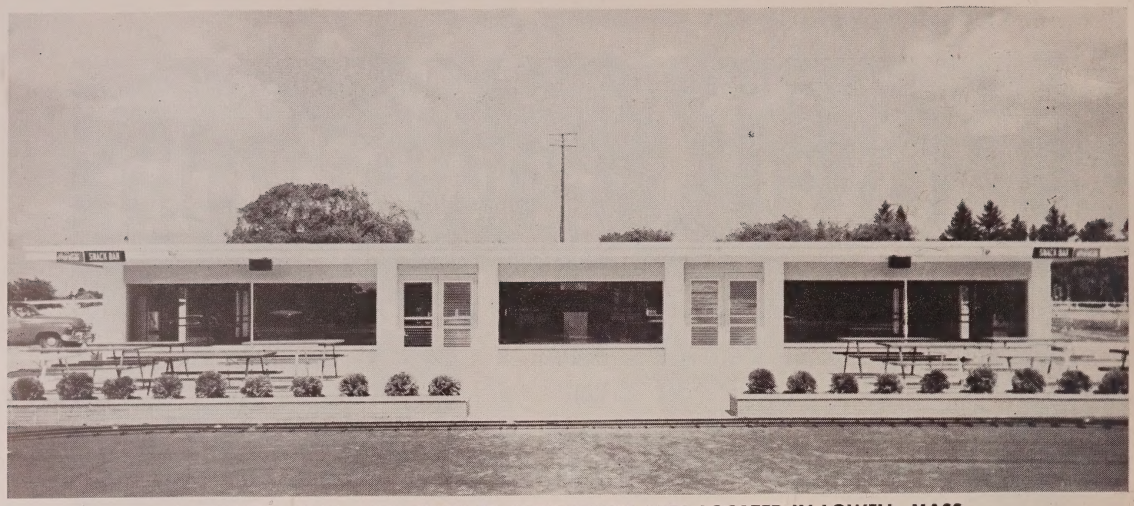
3. Handsome jug-return allowance. (Are you getting one? Why not?)

RC's Program of Profit is backed up by local service and the best possible selection of flavor syrups plus nationally-known Royal Crown Cola. One-source buying means less bookkeeping for you, too. Easy and profitable. Give your neighbor, the Royal Crown Cola bottler, a call. Or write to:

ROYAL CROWN COLA CO. • COLUMBUS, GEORGIA



A MODERN, WELL KEPT DRIVE-IN CONCESSION AREA LOCATED IN LOWELL, MASS.

SURVEY *(Continued from page 70)*

four-year period. This year's survey shows that popcorn is sold by 99.1% (or 4,955) of the theatres and continues to be the most favored concession item.

Soft drinks have enjoyed a popularity increase of 2.7% since the 1956 study and are now dispensed at 98.3% (or 4,915) of the locations.

The American favorite, the hot dog, up 1% over the four-year period, is offered at 4,830 (96.6%) theatres.

The hamburger, almost as traditional as the hot dog is now being sold by 3,150 (63%) locations.

Candy remains a popular item at the drive-in although a 1% drop in four years was recorded by this survey. This item is now carried by 4,750 (95%) theatres.

High on the list of favorite items is coffee. The survey shows that this traditional outdoor drink has enjoyed a 4.1% increase in the four-year period and is now being offered by 4,580 (91.6%) of the drive-in locations.

Another outdoor favorite, ice cream, is being sold at 4,245 theatres, or 84.9% of the total market. This figure represents a 1.4% increase in popularity of the item since the 1956 survey.

Additional Items

Deterrants, such as cooking odors, increased noise level, space limitations, and the like, which prohibit the hardtop owner from appreciably expanding his refreshment line, are not of particular importance to the drive-in owner. Consumer demand appears to be the primary factor in determining what items will be offered drive-in patrons.

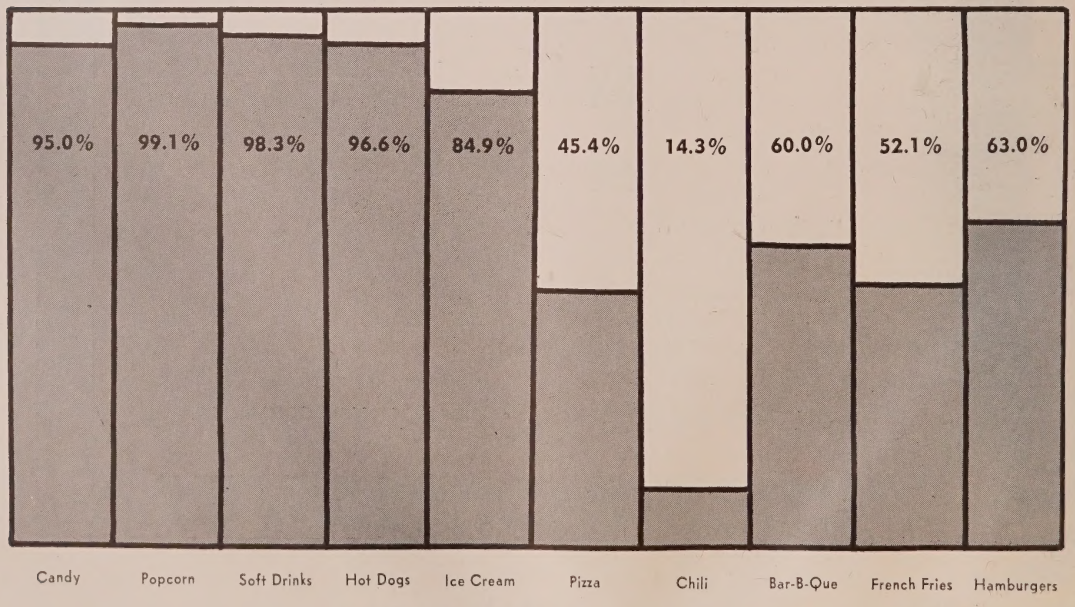
Sales Price

Please note that in some cases the total is greater than 100%. This is due to the fact that many items are sold at more than one price.

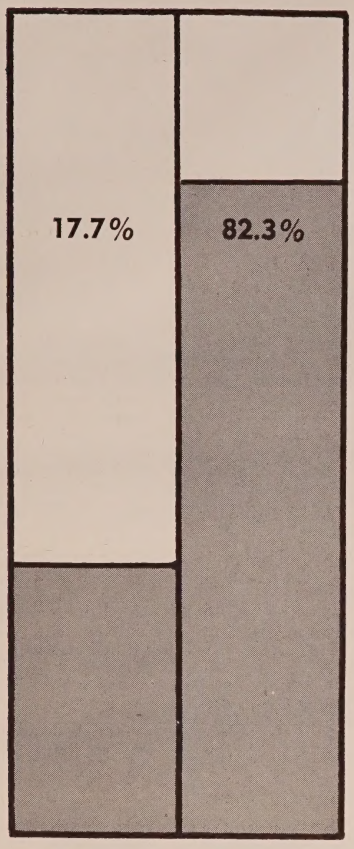
Candy: This item is sold at 5¢ by 55.5% of the drive-ins but 80.7%, or 3,833 theatres favor the 10¢ item in this line. A 15¢ candy is sold at 17.9% of the outdoor locations with 9.2% offering a 25¢ item. A few situations handle candy at 30¢ and 35¢.

Popcorn: The price leader on this, the most

POPULARITY OF ITEMS SOLD IN DRIVE-IN THEATRES



STAND OPERATION (Drive-In)



popular item, is 10¢ in 56.3% of the locations while 40% of the theatres offer a 15¢ popcorn. Some 585 drive-ins, or 11.8% of the theatres sell the item at 20¢ while 42% offer a 25¢ package. A very small percentage of the theatres sell the item at 30¢ and 35¢.

Soft Drinks: The 10¢ drink is favored by 88.2%, or 4,335 theatres. The survey shows that only 10.9% sell the drinks at 15¢. Some 2,767 theatres, 56.3% of the total, sell a 20¢ soft drink while 19.3% sell a 25¢ item. Soft drinks are offered at 30¢ by 27.7% of the theatres.

Ice Cream: The favored price for this item is 10¢ in 65.5% of the drive-ins (2,780 theatres) while 33.6% offer ice cream at 15¢. Only 10% offer a 20¢ ice cream while 12.6% sell a 25¢ item.

Hot Dogs: The 10¢ price on this item seems to have completely disappeared and the 15¢ dog is rapidly moving toward extinction with only 2% of the theatres selling the dogs at that price. The 20¢ frank is offered by 40.3% of the outdoor locations and the item is sold for 25¢ by 50.4%, or 2,434 drive-ins. Some 7.6% sell the hot dog at 30¢.

Pizza: A small percentage of drive-in operators report they sell slices or half portions of this item for 30¢ and 40¢ while 10% of the situations offer the item for 50¢. The favored price is 60¢ for a medium-sized pizza, sold by 46% or 1,044 theatres. Some 16.6 percent offer the item at 70¢ while 5.5% sell an 80¢ pizza. A large pie is offered by 21.9% of the theatres at prices ranging from 90¢ to $1.25.

Bar-B-Que: This item is sold at 25¢ by 8.8% of the locations handling it. The favored price is 35¢, commanded by the item at 44.1% of the 3,000 theatres. Some 1,104 theatres (33.8%) offer bar-b-ques at 30¢ while 13.2% sell the item at a 40¢ price. A few theatres sell the item for 50¢ and 60¢.

Hamburgers: Some 135 drive-ins (4.3%) sell this item at 20¢ while 12.9% sell the product at 25¢. The favored price is 35¢, asked by 44.2% of the situations, while 35.7% sell the item at 30¢. A few locations, 2.9%, sell the hamburger for 40¢ and even fewer offer the item at 50¢.

Coffee: Approximately 70%, or 3,206 theatres, sell coffee at 10¢ while 8% sell the item at 15¢. Coffee is offered for 20¢ at 21% of the outdoor locations and a few operators offer a 25¢ coffee.

Chili, Shrimp Rolls, French Fried Potatoes: The favored price for chili is 25¢ to 35¢. Shrimp rolls are sold at a 30¢ and 35¢ price, and the favored price for french fried potatoes is 20¢ and 25¢ with some theatres selling large portions for 50¢.

French fried potatoes are now being handled by 2,605 (52.1%) drive-ins.

Bar-B-Que sandwiches seem strongly entrenched in the drive-in concession market and are now being carried by 3,000 (60%) theatres.

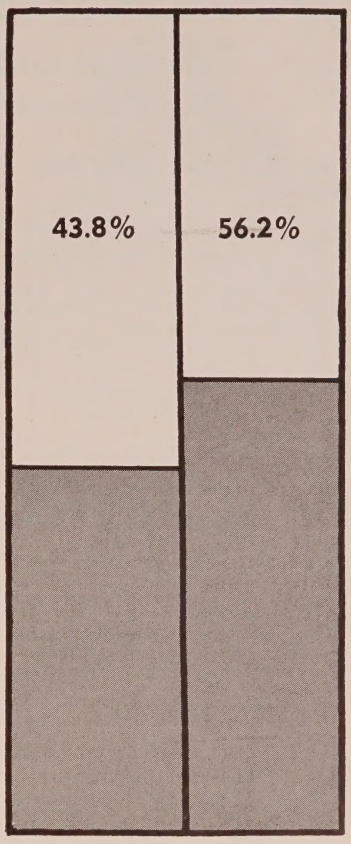
The **pizza pie,** Italy's gift to the United States, continues to grow in popularity. This item, which four years ago was just catching on, is now being offered by 2,270 (45.4%) outdoor situations.

Chili Con Carne, thought four years ago to be on the rise, showed a loss in popularity of 5% and is now being carried by 715 (14.3%) theatres.

Shrimp Roll, another item just catching on when the 1956 survey was taken, is now being offered at 1,135 outdoor locations, representing 22.7% of the total market.

Cigarettes are sold by 4,565 theatres (93.3%) and are either dispensed through vending machines or sold at the counter.

LENGTH OF SEASON



Cleanliness is of paramount importance in any area where food is to be stored, prepared, and served. The great variety of items served in many drive-in concession areas make it as complex and important an adjunct of theatre management as any other. Indeed, it can be said that many theatre men are also in the restaurant business and in a big way.

New Refreshment Products

Items Offered By Manufacturers Are Of Interest To Theatre Owners

CRETORS' CARAMELCORN MIXER

Cretors' new electric caramelcorn mixer cooks and mixes approximately 25 pounds of finished caramelcorn per hour. An outstanding feature of this unit is that it eliminates about 90% of the labor required for making caramelcorn when the old style copper kettle and mixing paddle are used.

Cretors has also developed, after three year's of testing, a very special pure caramelcorn mix.

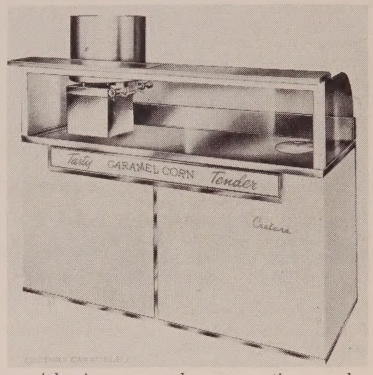
The mix comes packed in 2 lb., 14 oz. poly bags, containing 4 ounces of creamery butter per bag, has a shelf life of over a year, is not subject to rancidity and does not have to be refrigerated.

The mix also eliminates waste and shortages of butter, sugar and other ingredients using the old method, and assures an easier and more accurate inventory control.

In the past, caramelcorn operators had problems with the old type formula sticking to the inside of the copper kettles and mixing vats.

Cretors has developed a product called Non Stik which prevents the caramel from sticking to the mixer and at the same time aids separation of the kernels.

By using the automatic Caramelizer and the special mix a caramelcorn operation can be set up quickly, efficiently and with a reasonable investment. In addition, as the Cretors machines are electrically operated, the stand is cooler and cleaner than the methods formerly used.



BALLANTYNE PRESSURE FRYER

With the Ballantyne Co.'s Flavor-Crisp Pressure Fryer, deep frying is an efficient and easy operation. The unit is trouble-free, dependable and easily cleaned. Being fully automatic, its operation is quite simple.

The Dual Purpose Flavor-Crisp Fryer is designed for both open and pressure cooking, although time cycles for pressure cooking are much less than for open frying. For example, with the Flavor-Crisp Pressure-Fryer, depending on weight raw chicken can be completely fried in just 6 to 8 minutes, hamburgers in 1 to 2 minutes, and fish in 2 to 3 minutes.

The fryer kettle is of heavy cast aluminum alloy and has four heavy-duty heat elements. Kettle capacity is 45 lbs., or approximately 5 gallons. The one-piece cabinet top is constructed of cast aluminum with a drip-proof design. The cabinet is available in both baked

HOLLYWOOD'S 10¢ LINE...GREATER PROFIT...GREATER DEMAND

Pre-sold coast to coast by such headliners as Captain Kangaroo on CBS-TV. Remember,

Your daily
REPEATING PROFIT
is our
MOST IMPORTANT PRODUCT

Hollywood BRANDS, INC.

ONE OF THE BIG 3 IN CANDY BAR SALES

Makers of the nationally advertised *Balanced Line of Best Sellers*

CENTRALIA, ILLINOIS

enamel or stainless steel and is easily cleaned.

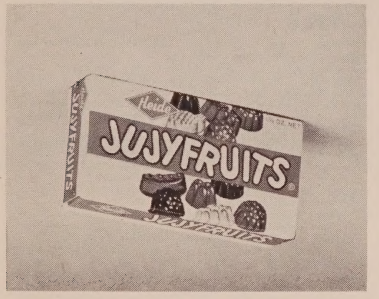
The Flavor-Crisp Pressure Fryer is thermostatically controlled by a precision-made thermostat with only 2 degree differential.

JUJYFRUIT PACKAGE DESIGN

Henry Heide, Inc. recently announced the introduction of a brand new package design for its famous Jujyfruits candy. The new package was designed by Egmont Arens, one of America's best known food package designers.

It is now being introduced in the 5-cent size, 10-cent size and the 11 ounce window box.

The new Jujyfruits package is yellow with a red band bearing the name Jujyfruits in the style of letters already associated with this candy.



Individual Jujyfruits are also shown on the package in their natural colors. The familiar Heide "Diamond" trademark is also included in the design. This identification of the 93-year old manufacturer of Jujyfruits, with its connotation of quality, is an added sales factor.

The 5¢ size boxes are packed in a new carton which opens to form a self-display unit. Its deep blue color provides an eye-catching frame for its red and yellow candy boxes.

The initial reaction from expert merchandisers in the trade indicates that the new design has great visual and taste appeal.

FRESH-O-MATIC HEATER

The compact, speedy Fresh-O-Matic heater by Wear-Ever Aluminum heats cold hamburgers, buns and pre-cooked meats in seconds using jet pressure steam.

FRESHER COFFEE AT LOWER COST

You save on every cup the E-Z WAY! Yield's higher, costs lower. An E-Z WAY automatic coffeemaker speeds up your profits and service with soluble coffee. Write for facts—

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

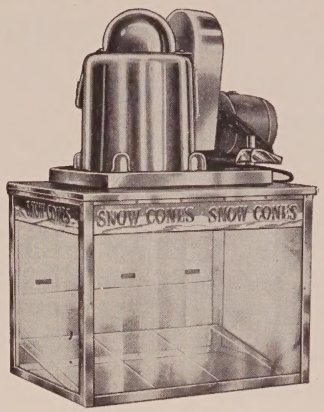
DR. PEPPER DISPENSER

The new, smartly-styled fountain dispenser was recently introduced by Dr. Pepper.

E-Z WAY BEVERAGE MAKER

The E-Z Way automatic beverage maker introduced by Steel Products Company can serve up to 300 cups per hour on a hot water line.

SNOW CONES



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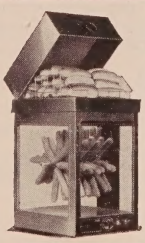

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Barbecues to Perfection
* NEW MODEL
All Glass and Stainless Steel

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GREER ENTERPRISES

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Refreshment Equipment Suppliers

The Leading Companies in the Field Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South DeSoto Street, Los Angeles, Cal.—Mission orange
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
DR. PEPPER COMPANY, 428 Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company. 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Meister Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggio Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
STEEL PRODUCTS CO., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7,

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30 Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire Inc, 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Soda-master" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco, Inc., 1215 West Fullerton Avenue, Chicago Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rowe AMI Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb. Inc., Stamford, Conn.—Cold vendors, cup (automatic)
SUPERIOR REFRIGERATOR COMPANY, 907-917 North Broadway, St. Louis 2, Mo.
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk
Victor Products Corporation, 901 Pope St., Hagerstown, Md.—Pre-mix beverage dispenser.
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
GREER ENTERPRISES, INC., 281 N. Grant Avenue, Columbus O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar", hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Original Crispy Pizza Crust Co., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill—Del Juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—Ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. Simonin and Sons, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones
Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer.
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines.
SNO-MASTER, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine.
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

EXTRA PROFITS: A once-a-month section of MOTION PICTURE EXHIBITOR devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confections, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div. Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 Eighth Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC 317 N. Broad St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N .Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N J.
Electro Carbons, 940 W. Belmont St., Chicago, Ill.
NATIONAL CARBON CO., INC., 270 Park Ave., N. Y. 17, N. Y.
RINGSDORFF CARBON CO., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.
Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave, New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 630 9th Ave., N. Y. 36, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING COMPANY, 160 Hermitage, Nashville, Tenn.
Pantasote Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

APCO, INC., 1740 Broadway, N. Y., N. Y.
NATIONAL REJECTORS, 5100 San Francisco Ave., St. Louis, Mo.
VENDO CO., 7400 E. 12 St., Kansas City 26, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave, Syracuse 4, N Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 630 9th Ave., New York 36, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY FRAMES

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg Co 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3 N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION, PAGE 98.)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St. Chicago, Ill.

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Holland div., Denver, Colo.
Hawthorne Mfg Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS

(See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co, Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co, Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St, Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave, Cleveland, O.

FOOTLIGHTS

(See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.

Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave, Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.
Metro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co, 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Colt St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co. 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp. 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
WAGNER SIGN SERVICE INC., 218 S. Hoyne St., Chicago 12, Ill.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St. New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Bevelite, Inc, 1615 Cordova St., Los Angeles 7, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I, N. Y.
Lawson, F. H. Co., Evans and Whateley Sts, Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St. Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Motiograph, Inc, 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES (See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave, Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc, 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Robin, J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
Motiograph, Inc, 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP. 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp, 1710 N. LaBrea, Hollywood, Calif.

PROJECTORS PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paramel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Todd AO Corp., 233 W. 49th St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEMECCANICA OF MILAN — Distributor: CINEMATOGRAPH INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.
Todd-AO Corp., 233 W. 49th St., New York 19, N. Y.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N.Y.
HEYER-SCHULTZ, INC., Cedar Grove, New Jersey
McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y

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SCREENS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
Da-Lite Screen Co., 2723 N. Crawford Ave., Chicago 39, Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.
Beach Co., Coshocton, O.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altex Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Paramel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Robin, J. E., Inc., 330 W. 42nd St., New York 13, N. Y.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
RCA Service Co., Cherry Hill, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTLY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge, 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
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GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
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Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Ashbury Park, N. J.

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Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

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National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

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American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 Ninth Ave., New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
REVERSIBLE COLLAR CO., 111 Putnam Ave., Cambridge, Mass.
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Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
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Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
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Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
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Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd. E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
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DRIVE-IN GUIDE

ADMISSION SYSTEMS

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GENERAL REGISTER CORP., 745—5th Ave., New York 22, N. Y.
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NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
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ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
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Theatre Specialist, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Tiffin Art Metal Co., Tiffin, Ohio
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

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BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
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CABLE AND SPEAKER CORDS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1 Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn
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DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
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HEYWOOD-WAKEFIELD CO., Gardner, Mass.
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American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
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Arvin Industries, Columbus, Ind.
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

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BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
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WESTREX CORP., 111 8th Ave., New York

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Swingtog, Inc., 415 Lexington Ave., New York, N. Y
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio.
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

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AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas.
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
Miracle Equip. Co., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
PRESSWELD INC., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

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Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

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Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
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Plast X Plate, Berwyn, Pa.
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Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Signs, Inc., 48 Geneva St., Moston 21, Mass.
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Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
Stewart's Speaker Service, Box 249, R. D. 1, McKees Rocks, Pa.
Western Electronic Co., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS and EQUIPMENT)

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*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

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ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Mrs. Kathryn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

*WESTREX CORPORATION, 6601 Romaine Street, Hollywood 38. Telephone: Hollywood 7-1171. PERSONNEL—Manager: R. W. Wright.

J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 2-0046. Products Sold: West Coast Distributor for Holmes Projector Company. AREA SERVED—Southern California.

JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Secretary-Treasurer: John P. Filbert, Jr. Sales Manager: Spero L. Kontos. Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, Bill Ferrell, S. Lay. Service Man: J. Denny. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Used Equipment Division, 1975 S. Vermont Ave., Telephones: REpublic 1-3111—(Emergency Night) DUnkirk 8-6764, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

*B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephones: REpublic 3-1145—(Night) BRighton 04901, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25. Telephone: IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. Products Sold: In-Car Speakers. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL—Manager: Heaton Randall. Salesmen: J. C. Daik, William C. Stahl. Service Man: M. A. Lewis. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) JUniper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesman: M. C. Brittan. AREA SERVED—California, Nevada, Oregon, Hawaii.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesmen: Wesley Rosenthal, E. R. Bechtel. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TAbor 5-0201—(Emergency Night) RAce 2-0392. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, Merle Schwaninger, C. H. Lyman, R. J. Miller, Jim Cowhick. Service Men: L. A. Ritchey, Aaron McDaniel. Shippers: Steve Ramos, Clarence Clausen, Ivan Andrick. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: AL 5-1597—(Emergency-Night) HArrison 9-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2071 Boadway, Denver 5. Telephones: KEystone 4-1979—WEst 6-4360. PERSONNEL—President & Gen'l Mgr: R. K. Tankersley, Vice-President: Harry Vaupel. Sec-Treas: Susan Tankersley. Office Secretary: Elaine Horvath. Office Sales: Don R. Gallagher. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

CONNECTICUT

*NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: ATwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. Salesmen: George M. Peloso, C. E. Cocco. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*ELMER H. BRIENT AND SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C. Telephones: DIstrict 7-9505-6, OLiver 2-1453. PERSONNEL—General Manager: Elmer H. Brient. Office Manager: Ted C. Brient. Engineers: K. F. Owens, C. L. Rakow. AREA SERVED—District of Columbia, Maryland, Virginia, Northeastern W. Virginia, Delaware, Pennsylvania.

BEN LUST THEATRE SUPPLY COMPANY, 1001 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. PERSONNEL—Owner and Manager: Irwin Lust. General Mgr: A. Olken. Salesman: F. Hines. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1015 New Jersey Ave., N.W., Washington 1. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-8128, EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED— Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

F. E. VAN HOESEN CO. Inc., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night) MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: O. G. Taylor, 2927 Lown Ave., Tampa. AREA SERVED—Southern States.

*PEARCE THEATRE EQUIPMENT CORPORATION, 320 W. Flagler St., Miami. Telephone: FRanklin 3-5038. PERSONNEL—Manager: Edgar B. Pearce. Office Manager: Mary E. Clausen. Theatre Engineer: L. C. Webb. Air Conditioning Engineer: C. V. Mitchell.
AREA SERVED—Florida, Cuba, the Bahamas.

*UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa 1. Telephone: 8-5189. PERSONNEL—President and Treasurer: Ray Busler. Secretary: Edna L. Worth. Counter Man: S. W. Smith. AREA SERVED—Florida, South Georgia, Cuba, the Bahamas.

GEORGIA

DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W. Atlanta 3. Telephone: JAckson 4-8486-87. PERSONNEL—Manager: J. G. Thigpen. Salesmen: R. M. Goldsmith, R. L. McWilliams, P. D. Hug. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephones: EDison 3-6101, 150 Walton St., N. W. Atlanta 3, Ga. Telephone: Jackson 2-4613. PERSONNEL—General Manager: E. H. Gaissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(If no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY, 203 Luckie Street, N.W., Atlanta 1. Telephone: JA 3-0461. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: J. B. Dumestre, III. Representatives: W. N. Troy, Fred Nash, Bob Elzey. AREA SERVED—Southern States.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571. Merchandise Department. PERSONNEL— T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 5-7351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott, Treasurer: Eleanore Abbott, Secretary and General Manager: Erwin J. Peterson. Sales Department: Spiro Charuhas. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

*AN-GAR, INC., 2831 N. Clark St., Chicago. PERSONNEL—G. C. Anders, R. W. Dassow.
MOVIE SUPPLY COMPANY, INC., 3507 North Pulaski Rd., Chicago. Telephone: COrnelia 7-3130. AREA SERVED —Entire U. S.

ANN-LEE, INC., ELECTRO CARBONS. 940 W. Belmont Ave., Chicago. Telephone DI-8-3575.

NATIONAL THEATRE SUPPLY COMPANY 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: P. P. Rosser, Jr. Assistant Manager: E. C. Novak. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins. S. Goddard, R. Webster, F. Leas.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois St., Indianapolis 4. Telephones: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490, WAlnut 3-5126. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Salesman: W. S. Smith. Inside Salesman: J. Bommerscheim. Shipping Clerk: L. Lewis. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 661. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM-2-2153 PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED— Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., E. C. Barnard. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUniper 4-0477—(Emergency Night) GLendale 2-2153 PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets. Other dealers who have not confirmed, revised, or amplified their listings as requested are indicated by an asterisk (*).

LOUISIANA

*HODGES THEATRE SUPPLY CO, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: 524-8356—(Emergency Night) 729-3441, FAirview 8902. PERSONNEL—Manager: J. P. Magendie. Salesman: Mel Gadel. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 12. Telephone: Tulane 4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman Segal.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) Clifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray, Jr. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED— Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephones: LIberty 2-9814—(Emergency Night) GRanite 2-7885, BElmont 5-2870. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore AREA SERVED—New England States, except Connecticut.

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) (MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: J. J. Kenny, C. J. Rowston. Service Man: G. Studebaker. Shipping Clerk: F. Smith. AREA SERVED—Michigan.

*RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave. Telephoe WOodward 1-1122.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

*AVED THEATRE SERVICE AND SUPPLY, 830 Upper Midwest Bldg., Minneapolis 1. Telephone: FEderal 6-2122. PERSONNEL—Proprietor: A. L. Aved. Products Sold: Ballantyne equipment.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.
FROSCH THEATRE SUPPLY, 51 Glenwood Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273—(Emergency Night) WAlnut 2-4127. PERSONNEL—Manager: A. T. Crawmer. Salesman: V. J. Barrett. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, Paul Fine. Store Sales: C. D. Whitney. Shipper: A. Nichols. AREA SERVED—Kansas, Westerr Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849, 1-4206—(Emergency Night) WIllow 2-1225.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman John Mattler. Shipper. C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha. QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2. Telephones: ATlantic 7253—342-4444—342-4445—342-4446—(Emergency Night) Terrace 1519. PERSONNEL—Owners: Carl and Lynn White. President: J. Robert Hoff. Manager: Carl White. Secretary: Hazel White. Sales Engineer: Edw. J. Nelson. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU-4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter, 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: HObart 5-5724—(Emergency Night) West Lebanon 3-6322. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: David E. Porter. Secretary: Doris B. McGrath. AREA SERVED—Cental New Yok.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Salesmen: M. E. Dawson. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7—(Emergency Night) Bedford 2881, Bedford 4516. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreink. Shipping Clerk: J. Cullen. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St. New York 36. Telephone: Circle 6-6285 (Emergency Night) ESplanade 6-5698. SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: Circle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, MAnhasset 7-6152. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: Circle 5-6900. PERSONNEL—Manager: Allen G. Smith. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear. S. Rindner. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

NORTH AMERICAN PHILIPS COMPANY, INC., Motion Picture Equipment Div., 100 East 42nd St., New York 17.

S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19. President: Joseph A. Tanney. Vice-President: Dominick Capano. Treasurer: J. A. Tanney. Secretary: Harriet Marks. Assistant Secretary: Jackeline Tarrer. Production Manager: William Allen. Sales Promotion Manager: Oliver E. Cain.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11. Telephone CHelsea 3-2300.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: Charles Duncan.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephones: FR 5-1349—(Emergency Night) KE 7-5209. PERSONNEL: President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, EX 9-5949, JA 3-5891. PERSONNEL—Manager: R. D. Turnbull. Salesmen: A. R. Coskrey, J. H. Dunphy, Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. Telephones: 4-3093-94—(Emergency Night) 4-1804. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: W. P. White. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Charlotte. Telephone: FRanklin 5-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Shipping and Receiving: Donald Dennis, Fred Massey, Linda Dennis. AREA SERVED—North and South Carolina, Southern Virginia. (See separate listing for Greensboro store).

*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina

*THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro. Telephones: 27-26165-2726166—(Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesmen: Kermit Clark, Jim Barhan. Shipping & Receiving: Walter Copeland, Jerry Smith. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone WAlbridge 8-2480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

*MID-WEST THEATRE SUPPLY COMPANY, INC., 1638 Central Parkway, Cincinnati 10. Telephone: CHerry 1-7724. PERSONNEL—President: H. B. Snook, Vice President: T. M. Fisher. Installation Supervisor: E. N. Howe. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 10. Telephones: MAin 1-6580-81. PERSONNEL—Manager: James A. Conn, Salesmen: C. A. Tory,
Allbright, F. Pat Conn. Shipper: R. Hunt. AREA SERVED—Southern Ohio, West Virginia, Kentucky.

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) EDison 1-8593. PERSONNEL—Manager: M. H. Fritchle. Assistant Manager: M. H. Mutchler Salesmen: Nick Lubich. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA-4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: GReenwood 9-7795—(Emergency Night) GReenwood 4-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED: Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—Orville C. Wells, Harry M. Sheroian, Joan Yaqloski, Howie Forbs. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) JA 8-2476, V 2-2466, JA 4-6048. PERSONNEL—Manager: Howard Nelson. Salesman: W. W. Miller. Office Manager: W. W. Miller. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691—(Emergency Night) JA 8-2471. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Gordon Wortham. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James B. Dabney, Jr. AREA SERVED—Western and Coast States.

S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone. CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) BEImont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr.. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) MOhawk 4-4920 or 4-5368. PERSONNEL—President: Harry Blumberg. Secretary and Treasurer: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—TRinity 7-1898), Irv Goldeberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Salesmen: H. D. Putnam, C. R. Thomas. Office Manager: R. Eardley. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: MAnning 1-9052. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

*TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone: 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls. Telephones: ED 4-8661, ED 2-4188. PERSONNEL—Owner and Manager: E. Robbins. AREA SERVED—South Dakota, Southwestern Minnesota, Northwestern Iowa.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2. Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066, Fairfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager: C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: O. D. Bland, G. C. Hale. Counter Salesman: J. R. Ferraris. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

*THEATRE AND EXHIBITORS SUPPLY COMPANY, 361 S. Second St., Memphis. Telephones: 5-8214—(Emergency Night) 34-1291. PERSONNEL—Kenneth E. Forster. AREA SERVED—Memphis Exchange Area.

*TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL2-5269. PERSONNEL—Owner: Mrs. G. L. Mitchell. Manager: R. F. Blank. Products Sold: Century Projectors, and Complete Line of Theatre supplies. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED: Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-Presidents: C. C. Hoover and Charles McKinney. Sound Service Department Manager: J. C. Skinner AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: RIverside 8-2135-36. PERSONNEL—Manager: J. I. Watkins. Assistant Manager: E. H. Cernosek. Salesmen: H. A. Moore, Frederic Anderson, Sam. M. Berry. Office Manager: E. H. Cernosek. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 2804 Catnip Drive (P.O. Box 940), El Paso. Telephone: Lynwood 8-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1618 Austin Street, Houston 3. Telephone: CApitol 2-9906. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night)—PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Gun. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 3-9974. PERSONNEL—Manager: Ned Fuller. Salesman: L Gerber. Products Sold: Century, RCA, and Strong equipment. Mohawk Carpets, Dynalite.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4101 Hampton Blvd., Norfolk 8. Telephones: 5-3818 (Emergency Night) 5-1744, 3-5337. PERSONNEL—Owner: Morris Ornoff.

PERDUE CINEMA SERVICE, 220 Eugene Drive, P.O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Manager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

S. F. BURNS & COMPANY, INC., 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

NATIONAL THEATRE SUPPLY COMPANY, 2330 Second Ave., Seattle 1. Telephones: MAin 2-3422—(Emergency Night) Lakeview 2-5956. PERSONNEL—Manager: W. C. Stahl. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, LAkeview 2-5956. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Theatre Sales: W. C. (Bill) Stahl. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: DI 44-413 (Emergency Night) 21-045. PERSONNEL—Owner and Manager: N. E. Mathie. Salesmen: Harold Moore, Ned Skaff. AREA SERVED—Southern W. Va., Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarksburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019-10th St. Telephones: Ph. JA 24043 or JA 3-6971. PERSONNEL—S. T. Gallimore, Mgr. Treasurer: P. J. Sheets. Sec.: Mrs. S. T. Gallimore. Service: Blain Gallimore. Products Sold all types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound projectors —Service shop for all types of 25mm and 16mm sound projectors.

WISCONSIN

VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee 8. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, HIlltop 5-0415. PERSONNEL—President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen, Office Manager: M. Anacker. Serviceman: F. J. Wagner AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 6-0579. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939-82nd Street, Edmonton. Telephone: GEneva 3-0227 PERSONNEL: Sales Service Representative: C. L. Johnson.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012 PERSONNEL: Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104 4th St. S. W., Calgary. Telephones: AM 2-4076, AM 2-7266. (Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D N. Rhodes. Products Sold: Complete theatre supplies, Including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

*M. L. ADAMSON, 9921 - 113th St. Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton Telephones: GA 2-8502—(Emergency Night) GL 5-7390. PERSONNEL:—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

*DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver. Telephone: MU 5-6634.—(Emergency Night) RE 8-3211. PERSONNEL—President: D. V. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 970 Davie St., Vancouver 1. Telephone: MUtual 2-1681 PERSONNEL: District Manager: Ray Townsend. Service Inspectors: G. T. New, A. Mulcahy. New Sales: R. C. Henwood, R. H. Williams. Products: Simplex, Century, Gaumont, Kalee Projection & Sound Equipment. Altec, Northern Electric, Webster, DuKane Sound Products. AREA SERVED—British Columbia, Yukon Territory.

LA SALLE RECREATIONS, LTD. (Theatre Chair Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929, PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzer. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO. New Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421. (Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 459 Notre Dame Ave., Winnipeg. Telephone: WHitehall 2-

5795. PERSONNEL—District Manager: W. R. Mann. Sales: W. M. Tulloch. Service Inspectors: H. B. Grimes, M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta.

*J. M. RICE & CO., LTD., 710 Broadway Ave., Winnipeg 10. Telephones: SPruce 5-8219—(Emergency Night VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Eastern Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 76 Hollis St., Halifax. Telephone: 422/4538. PERSONNEL—District Manager: C. L. Johnston. Sales & Service Inspector: G. J. Gilbert. Service Representative: W. Orr, St. John, New Brunswick. Telephone: OXford 2-6409.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 861 Bay St., Toronto 5. Telephone: EMpire 4-2438. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary; Angus MacConn. Treasurer: L. J. Kuntz. Chief Engineer: Allison D. Turnbill. Assistant to Chief Engineer: E. J. Blaney. Merchandise Manager: Walter Raps. Supervisor Sound Department: W. K. Reason. Supervisor Projection Department: T. C. Hoad. Manager Sales and Service: W. Walterhouse. Sales and Service Inspectors: Eric A. Grant, Byron; Norman Smith, Hamilton; and Andrew Bridger, Timmons. AREA SERVED—Ontario, West of Ottawa Valley.

STRAND ELECTRIC & ENGINEERING COMPANY, LTD., 755 Yonge St., Toronto. Telephone: WAlnut 5-5108. Products Sold. Lighting Equipment and Dimmer Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 41 Belmont Ave., Ottawa. Telephone: CEntral 4-3571. PERSONNEL—Manager: J. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 160 Bates Road, Montreal 26. Telephones: REgent 9-6381-5461. PERSONNEL—District Manager: P. L. Keppie. Sales: R. Bousquet, J. M. Laliberte. Technicians: J. J. Kilcullen, P. Gaillard, J. G. Cote, L. Boulanger. Quebec Office 3226 Milleret St. Quebec 10, Que. Telephone: Olympia 3-7333. Sales and Service: C. Goudreault. AREA SERVED—Provinces of Quebec and Ontario West to Ottawa Valley.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum, R. H. Dickson Asst. Gen Mgr. Western Branches: W. C. Clarkson. Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; J. C. G. Hood, Winnipeg; G. Desrosier, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton, W. C. Clarkson, Vancouver.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products; J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED: Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Sons, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

SASKATCHEWAN

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 5-2614 Sixth Ave. Regina. Telephone: JOrdan 8-3800. PERSONNEL—Sales Representative: L. G. Kiefer. Service Inspector: H. L. Rodgers.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 47 Rue Michelet, Algiers. PERSONNEL—Manager: A. C. Lenoel. Products Sold: Westrex Corporation line. AREA SERVED—Algeria, Tunisia, and Morocco.

WESTREX COMPANY, FRANCE-BELGIUM, Impasse Thierry, Oran. Products Sold: Westrex Corporation line.

ARABIA

GHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 242/3. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

SALEH JAMEL AND COMPANY, LTD., Kuwait. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CONSELEC S.A.I.C.I.Y., F. Hipolito Yrigoyen, 676, Buenos Aires. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS ARGENTINA, S.A., Cailla de Correo 3479, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line

WESTREX COMPANY, ARGENTINA, Rodriquez Pena 3/0, Buenos Aires. PERSONNEL—Manager: R. J. Hortis. Products Sold: Westrex Corporation line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: P. J. Buck. Products Sold: Westrex Corporation line. AREA SERVED—Australia.

WESTREX AUSTRALIA PTY., LTD., De Costa Building, Adelaide, South Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of South Australia.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

WESTREX AUSTRALIA PTY., LTD., 358 Lonsdale St., Melbourne, Victoria Products Sold: Westrex Corporation line. AREA SERVED—State of Victoria.

GAUMONT-KALEE THEATRE SUPPLIES, 178-A Flinders St., Melbourne C.1., Victoria. Telephones: MF 2935, MF 2936. PERSONNEL—Manager: M. Ford. Products Sold: Gaumont-Kalee, Raycophone and Cinemeccanica. AREA SERVED—Victoria.

WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Corporation line. AREA SERVED—State of New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephone: BF 2222-2322. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox—Sydney. Telephone: BO663. PERSONNEL—General Manager: A. L. Graham. General Sales Manager: R. C. Smith. Products Sold: Gaumont-Kalee. AREA SERVED—Australia, Tasmania.

RAYMAC SUPPLIES PTY., LTD., 230 and 270 Elizabeth St., P. O. Box 3787, G. P. O. Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Australian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 481 Malvern Road, Melbourne, S.E.1., Victoria. Products Sold: Lighting Equipment and Dimmer Control Systems. AREA SERVED—Australia.

CANADA'S THEATRE SUPPLY HOUSE

supplying theatres from Coast to Coast with the best in

Equipment • Supplies • Service

GENERAL SOUND & THEATRE EQUIPMENT LTD.

Head Office: 861 Bay St., Toronto, Canada

Branches in all principal cities

AUSTRIA

LUDWIG PANI, Kandlgasse 23, Vienna VII/63. Telephone: B36.2.34. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna I. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35 mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIAN CONGO

PHILIPS CONGO, S.C.R.L., Leopoldville. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chaussée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems. AREA SERVED—Belgium, Belgium Congo, and Luxembourg.

BRITISH EQUIPMENT, S. A., 199 Rue Royale, Brussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M.C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm. Sales. Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS SIMPLEX, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SANS FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruanda-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie Louise, Brussels. Products Sold. RCA Theatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des Martyrs 16, Brussels. PERSONNEL—Manager: G. F. Van Weyenbergh. Products Sold: Westrex Corporation line AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reir St Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35 mm.

BOLIVIA

COMMERCIO INDUSTRIAL BOLIVIANA, S.A. Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

'INCATUR' S.A., Casilla Correo, 460 La Paz. Products Sold: Strand Company—Lighting Equipment and Dimmer Controls Systems.

PALACIOS Y CIA., S.A., Head Office: Casilla de correo 648, La Paz. Branches at: Oruro, Cochabamba, Potosi, Sucre, Tarija, Santa Cruz. Products Sold: National Theatre Supply Company line.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISAO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIAIS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2° P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Gaumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK, Import-Export, Rua Mexico 11/202, Rio de Janeiro. P.O. Box 1124 Telephones 52-1672, 52-1473. Telegrams: "Rioblack." Products Sold: Sole Agent, Rank Precision Industries, Ltd

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

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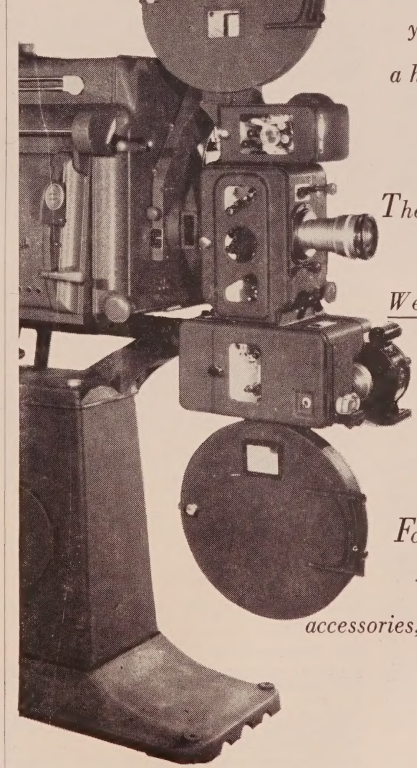

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WESTREX COMPANY CARIBBEAN, Carrera 5A No. 19-40, Bogota. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Columbia.

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FORMOSA

(See CHINA)

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WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W. 2. PERSONNEL—Manager: H. L. Marsterson. Products Sold: Westrex Corporation line. AREA SERVED—Great Britain and Ireland.

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RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

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PHILIPS DE GUATEMALA S.A., P. O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

ADOLFO RIOS, 6A Avenida 15-36, Guatemala City. Products Sold: RCA Theatre and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

E. F. TOPPE, Callejon Castillo No. 7, Guatemala City. Products Sold: Westrex Corporation line. AREA SERVED—Guatemala, El Salvador, Honduras, and British Honduras.

HONDURAS

CINEMATOGRAFICA, S. de R. L., Apartado Postal 110, Tegucigalpa. Products Sold: RCA Theatre and Sound Equipment.

OSMOND MADURO, Apartado 213, Tegucigalpa. Products Sold: National Theatre Supply Company line.

HONG KONG

ELEPHANT RADIO AND ENGINEERING, 209 Bank of East Asia Bldg., Victoria. Products Sold: Custom made equipment, RCA Theatre and Sound Equipment, National Theatre Supply Company line.

*MAITLAND AND COMPANY, G.P.O. Box 2287, 615-16 Marina House, Queen's Road, Central, Victoria. PERSONNEL—Robert Maitland. Products Sold: Theatre and Sound Equipment. AREA SERVED—Hong Kong.

PHILIPS HONG KONG, LTD., P. O. box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, 401 Victory House, Wyndham St., Victoria. PERSONNEL—Manager: Y. H. More. Products Sold: Westrex Corporation line. AREA SERVED—Hong Kong, Macao, Formosa.

*MANNERS ENGINEERING, LTD., Alexandra House, Victoria.

ICELAND

SNORRI P. B. ARNAR, P. O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 94, Sri Narasimharaja Road, Bangalore 2 Telephone: 3833. PERSONNEL— Branch Manager: K. R Rangaswamy, B.E.; C. K. Vasudeva Rao, B.Sc., D.M.I.T ; P G. Narayanan, B.E. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*CINE SUPPLIES (PRIVATE), LTD., 306 Subedarchatram Road, Bangalore 9.

RAHBHAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*THE CINE AGENCY (INDIA), 16 New Queen's Road Bombay 4. Products Sold: Zeiss Ikon, Stuttgart 35 and 16mm. Cinema and Sound Projectors and Accessories.

CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PRIVATE, LTD., 6/3 Madan Street, Calcutta 13. PERSONNEL—Managing Director: S. N. Agarwal Products Sold: RCA theatre Equipment. AREA SERVED—Bengal, Bihar, Orissa, and Assam.

CINERAMA PRIVATE, LTD., 432 Sandhurst Bridge, Bombay 7. Telephone: 75411. PERSONNEL— Director: Shreeprakash Agarwal. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

*EASTERN ELECTRIC AND ENGINEERING COMPANY, 127 Mahatma Gandhi Road, Post Box 459, Bombay 1. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27553. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—All of India.

GAUMONT-KALEE PRIVATE, LTD., Forbes Building, Home St., Bombay. PERSONNEL— Director: L. S. H. Rock. Sales Manager: S. K. Sethna. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P. O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS, LTD., 9 Marine Lines, Bombay 1. PERSONNEL—Managing Director: M. A. Fazalbhoy. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company Line, National Carbons. AREA SERVED—India, Pakistan, Burma, Ceylon, Afghanistan.

WESTREX COMPANY, INDIA, Head Office of Area: Metro House Esplanade Road. Bombay 1. PERSONNEL—Manager: C. L. Oscar. Products Sold: Westrex Corporation line. AREA SERVED—India, Burma, Ceylon.

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 25 Chowringhee, Calcutta 13. PERSONNEL—Engineers: S. D. Nag, B.Sc.; S. Bose, S. Das, B. Paul Products Sold: B.T.H. and Simon.

*EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 6179. PERSONNEL— Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy. Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED— Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE, LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Corporation line.

CINEFONES (DELHI) PRIVATE, LTD., Behind State Bank of India, Chandni Chowk, Delhi. PERSONNEL—Managing Director: S. N. Agarwal. AREA SERVED—Delhi, U. P., Punjab.

*EVERGREEN PICTURES, Chandni Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED— Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi. Products Sold: Westrex Corporation line. AREA SERVED— India, Ceylon.

THE CINE AGENCY (INDIA), "Airways House," 9 Mount Road, Madras 2. Telephone: 8-6360. PERSONNEL—Manager Madras Branch: M. Venkataraman. Asst. Manager: V. K. Janakiraman. Sound Engineer: P. Seshan. Products Sold: Zeiss Ikan, Stuttgart 35mm equipment and accessories. AREA SERVED—Madras Presidency.

*EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah, Madras 14. PERSONNEL— Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Khaleeli Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Corporation line. AREA SERVED—India, Ceylon.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Ajemere Gate Extension, New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., New Delhi. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

*EVERGREEN (BANGALORE) PRIVATE, LTD., I/D Rashtrapathi Road Secunderbad. Telephone: 6707. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Hyderabad and Andhra States.

INDONESIA

WESTREX COMPANY, ASIA, Djalan Banda #2, Bandung. Products Sold: Westrex Corporation line.

N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segaral, Djakarta. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalin Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Corporation line. AREA SERVED—Indonesia—Manager: E. G. Dwarte.

WESTREX CO., ASIA, Rubatan #7, Surabaia. Products Sold: Westrex Corporation line.

IRAN

FIROOZ TRADING COMPANY, P. O. 1015, Teheran. Products Sold: Philips 16mm. Sound Film and Projection Equipment.

PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO JAHAN, Kattarian Building, Avenue Shah, Teheran. Products Sold: Gaumont-Kalee line.

RADIO SHAHAB COMPANY, Av. Naderi 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P. O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED— Iraq.

IRELAND

C. NAPIER, ASSOCIATED CINEMA EQUIPMENTS, LTD., S. Jervis St., Dublin. Product Sold: Philips Projection and Sound Equipment. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Area Supervisor: H. W. Neill. Products Sold: Theatre and Sound Equipment.

THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin C. 9. Telephone: 47078. PERSONEL—Irish Branch Manager: Kevin Bourke. Products Sold: Stage Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

WESTREX COMPANY, LTD., Veritas House, 7-8 Lower Abbey St., Dublin. PERSONNEL— Manager: W. H. G. Ryan. Products Sold: Westrex Corporation Line. AREA SERVED—Ireland.

ISRAEL

ISRAELECTRA, LTD., P. O. Box 1608, Haifa. Products Sold: Philips Projection and Sound Equipment.

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

CARASSO BROTHERS, P. O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 6 Beth Hashoeva Lane, Tel-Aviv. Telephone: 4492. Products Sold: Rank Precision Industries Ltd., Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co. Ltd.

LANDSEAS EASTERN COMPANY, LTD., P. O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 81566. PERSONNEL—H. H. Aldor. Products Sold: Motiograph. COUNTRY SERVED—Israel.

MOSHE BASSIN ELECTRONIC ENGINERING, 6 Feierberg St., Tel-Aviv. Products Sold: Westrex Corporation line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

RCA ITALIANA, S.P.A., Via Giulio Caccini No. 1, Rome. Products Sold: RCA Theatre and Sound Equipment.

MOLE RICHARDSON (ITALIA) S.R.L., Via del Velodromo 68-74, Rome. Products Sold: Gaumont-Kalee Studio Equipment.

WESTREX COMPANY, ITALY, Piazza Margana 19, Rome. PERSONNEL—Manager: F. DeRenzis. Products Sold: Westrex Corporation line. AREA SERVED—Italy.

JAPAN

NIHON EIGA SHIZAI COMPANY, LTD., Chubo-Keizai—Kaikan Building, 3-1, Funieri—Cho, Nakamuraku Nagoya-Shi, Aichi.

NIPPON ONKYOSEKI COMPANY, LTD., 146, Oaza-Ushidate, Toyonaka-shi, Osaka-fu. Products Sold: National Theatre Supply Company line.

*NIHON EIGA SHIZAI COMPANY, LTD., 3-19, Hanazonocho, Otaru C.

CONSOLIDATED THEATRE AND TELEVISION SUPPLY CORPORATION, Nishi-2 chrome, Minami--1 jo Sapporo., Hokkaido.

NIHON EIGA SHIZAI COMPANY, LTD., 7, Minami-cho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg. 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL: President: H. Akatsu, Managing Director: Y. Nakaiima. Products Sold: Wireless Michrophones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED: Far East.

NIHON DENSHI TELEVI K. K., Room 212, Sanshin Building, Yurakucho; Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

NIHON EIGA SHIZAI COMPANY, LTD., Head Office: 8-10 W. Ginza, Chuo-ku, Tokyo. Telephones: 571-6111,-2,3,4. PERSONNEL— Masami Yamagata. Products Sold: Matsuda Theatre and Sound Equipment.

J. OSWA & COMPANY, 5 Ginza Nishi 2-chome, Chuoko, Tokyo. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ORIENT, Mitsubishi Higashi 7th Building. No. 2, 3-Chome, Marunochi Chiyoda-ku, Tokyo. PERSONNEL—Manager: Edgar Snow. Products Sold: Westrex Corporation line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Mikkatsu International Building, Room 420, Yurakvcho, chiyoda—Ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P. O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

KENYA

ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65-40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering Line.

KOREA

FRINAT INTERNATIONAL, LTD., 632 Bando Building, Seoul. Products Sold: Westrex Corporation line. AREA SERVED—Korea.

KORCAD CORPORATION, P. O. Box 5, Kwang Wha Moon, Seoul. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

LEBANON

PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

WILLIAM MALLUK, P. O. Box 481, Beirut. Products Sold: National Theatre Supply Company line.

MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P. O Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

WESTREX COMPANY, EAST, Pan American Building, Place Riad Solh, Beirut. PERSONNEL—Manager: L. M. Rundlett. Products Sold: Westrex Corporation line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

LIBERIA

A. MANSOUR AND SONS, P. O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*OOST AFRIKAANSCHE COMPAGNIE, P. O. Box 281, Monrovia.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Gaumont-Kalee line.

GENERAL SALES COMPANY, 148/2 Britannia St. Valletta. PERSONNEL—Managing Director: John Fleri. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Corporation Line. AREA SERVED: Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Products Sold: Philips Projection and Sound Equipment.

MAURITIUS

ADAM AND COMPANY, LTD., P. O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 12 Intendence St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

THE MAURITIUS ANGLO CHINESE COMPANY, P.O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line

MEXICO

DEKSA, S.A., Tabasco #165, Mexico 7, D.F. PERSONNEL—Managing Director: W. H. Zolle. Products Sold: Gaumont-Kalee line, Theatre, Studio and Laboratory equipment and accessories, and television supplies.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. PERSONNEL—President: Manuel Ampudia. Manager: Jose Desquens. Products Sold: National Theatre Supply Company line.

PHILIPS S.E.T., Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR MEXICANA, S.A. de C.V., Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger.

General Sales Manager: W. S. ROLSTON. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

WESTREX COMPANY, MEXICO, Avenida Morelos 64, Mexico, D.F. PERSONNEL—Manager: P. W. Kayser. Products Sold: Westrex Corporation line. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 124 Rue Du Jura, Casablanca. Products Sold: Westrex Corporation line. AREA SERVED—Morocco.

NETHERLANDS

BICKER AND VAN der ROER, Sarphatikade 4 Amsterdam. Products Sold: National Theatre Supply Company line. Lorraine Carbons.

WESTREX NEDERLAND N.V., Singel 127, Amsterdam. Products Sold: Westrex Corporation line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm. and 16mm. Sound Film and Projection Equipment. (Sole Agency).

GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. I. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. PERSONNEL—Manager: B. S. Rundle. Products Sold: Westrex Corporation line. AREA SERVED—New Zealand.

WESTREX COMPANY, NEW ZEALAND, LTD., 174 Queen ST., Auckland. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., 3 Ferry Road, Christchurch. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Corporation line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P.O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Managua. Products Sold: RCA Theatre and Sound Equipment, RCA 16mm. Equipment.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Oslo. Products Sold: Rank Precision Ind. Equip., Bell and Howell, Eugen Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. PERSONNEL—Manager: D. V. Spankeren. Products Sold: Westrex Corporation line. AREA SERVED—Pakistan.

WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: A. T. Nomanbhoy. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Corporation line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Avienda 5a Cuba, #32-14, Panama City. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Panama and Canal Zone & Central America.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A.,Casilla de Correo 605, Asunción. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A. Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Corporation line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. PERSONNEL—Manager: H. v. Zeppelin. Products Sold: Westrex Corporation line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City, Products Sold: Westrex Corporation line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benauela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA." Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA." Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, 1A Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2 San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

SAUDI ARABIA

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

MESSRS. WILLIAM JACKS AND COMPANY, LTD., Ocean Building, P. O. Box 197, Singapore. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

ETABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

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PAN AFRICAN FILM SERVICES (PTY.), LTD., P. O. Box 3243 Capetown. Products Sold: RCA Cinema Equipment, 16mm.

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St. Box 347. Durban——241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537 Nairobi—Corner Govt. Road and Queensway, Box 2682. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

ALEXANDER FILMS, (S.A.) (PTY.), LTD., 12th Floor, Philadelphia Corner, Von Wiellich & Jeppe Sts., Johannesburg. Telephone: Nos: 22-9507. PERSONNEL—Managing Director: William Boxen, Consulting Engineer: E. Marshall, Sales Manager: J. A. Mole-Floyd. Transvaal Representative: S. L. Silven: Products Sold: Complete Theatre and Drive in Equipment.

H. POLLACK AND COMPANY, LTD., 124 President St., Johannesburg. Products Sold: RCA Cinema Equipment, 35mm.

SOUTH AFRICAN PHILIPS (PTY.) LTD., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

D. POLLOCK PTY. LTD. 705, Safric House, 36 Plein Street, Johannesburg. PERSONNEL—Manager: D. Pollock. Products Sold: Westrex Corporation line. AREA SERVED—Union of South Africa.

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PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 8003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

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WESTREX COMPANY, IBERICA, Head Office of Area: Avenida Jose Antonio 636, Barcelona. PERSONNEL—Manager: J. L. Monnerot-Dumaine. Products Sold: Westrex Corporation line. AREA SERVED—Spain.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E. Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Corporation line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM, Odengatan 100, Stockholm. Products Sold: RCA Cinema Equipment, 16mm. Sound Film Studio Services.

UNITED ELECTRIC COMPANY, A.S., Sveavagen 25-27, Stockholm. Products Sold: Westrex Corporation line. AREA SERVED—Sweden, Norway, and Finland.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061 41 62 40.
SCHWEIZER CINE SERVICE, Albanrheinweg 162, Basel. Products Sold: Westrex Corporation Line. AREA SERVED—Turkey.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nüschelerstrasse 31, Zürich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zürich 3/45. Products Sold: Philips Projection and Sound Equipment.

UTILITAS A. G., Im Schilf 6, Zürich. Products Sold: Philips Sound and Projection Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TANGIER

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Products Sold: Theatre Supplies.

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*W. A. LANCASTER AND SON, Head Office: 11 Emad-el-Din St., Cairo. Sales: 50, Abdel-Khalek Sarolt St., Cairo (Egypt).

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PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

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CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED——Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Oficina 210, Ibarras a Pelota, Caracas. PERSONNEL—Manager: Miles Storins, II. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela.

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-3798. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line. AREA SERVED—Cuba.

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EL LOUVRE, S.A., P. O. Box 138, Curacao. Products Sold: RCA Theatre and Sound Equipment.

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N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O Box 13, Curacao. PERSONNEL—Directors: Frank Brandao. Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

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Jamaica

PALACE AMUSEMENT COMPANY (1921), LTD., P. O. Box 211, Kingston. PERSONNEL—Managing Director: J. Stuart Smeadon. Products Sold: Gaumont-Kalee, G. B., Bell and Howell.

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SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

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WESTREX COMPANY, CARIBBEAN, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Corporation line. AREA SERVED—Puerto Rico.

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INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold.: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

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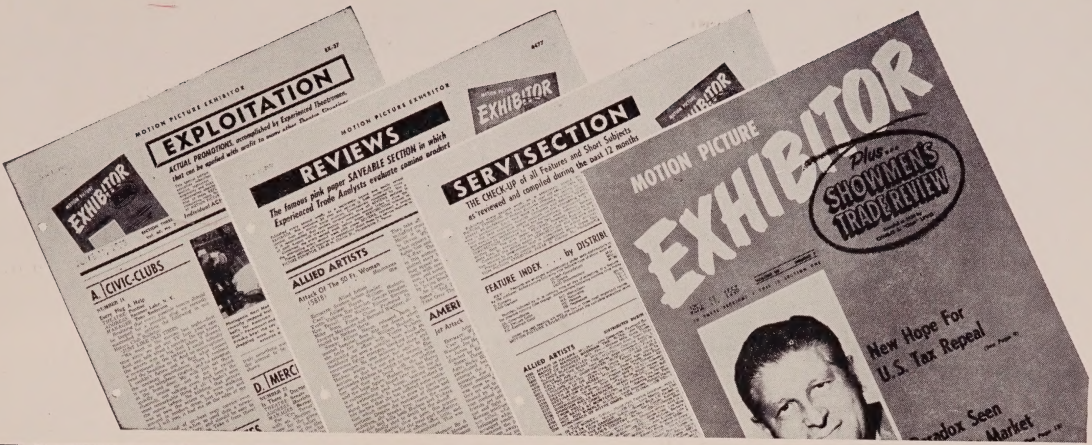

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